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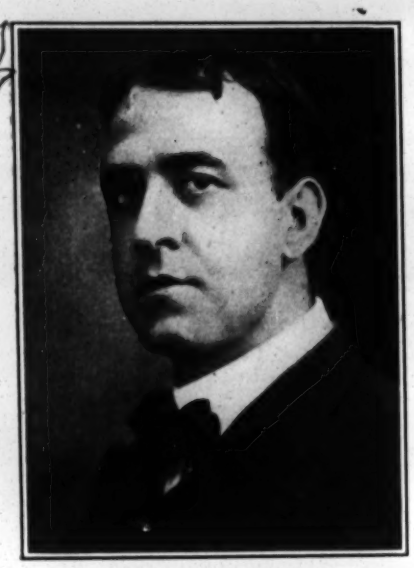

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Pres. and Treas.

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## ALL STAR SONGS

## SHINE IN

## ALL STAR ACTS

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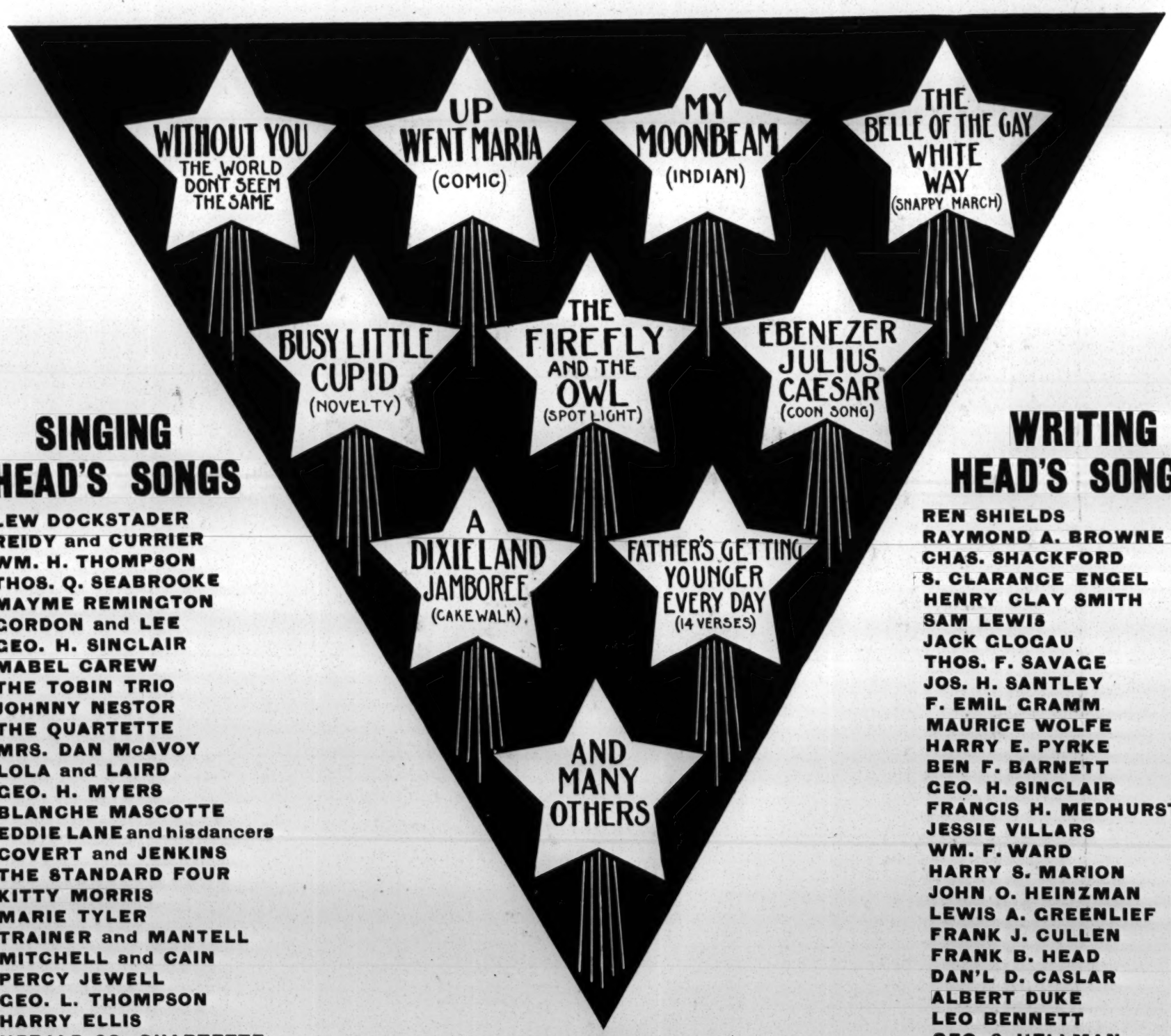
Western Representative

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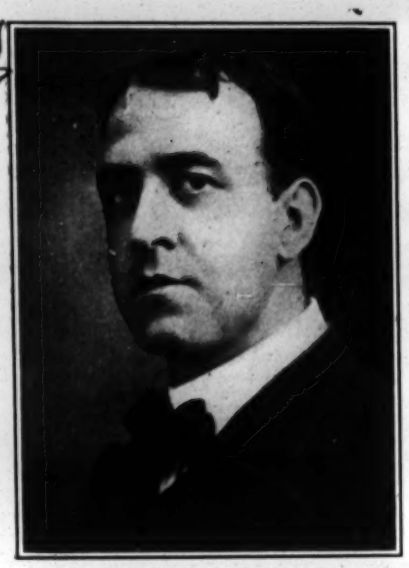

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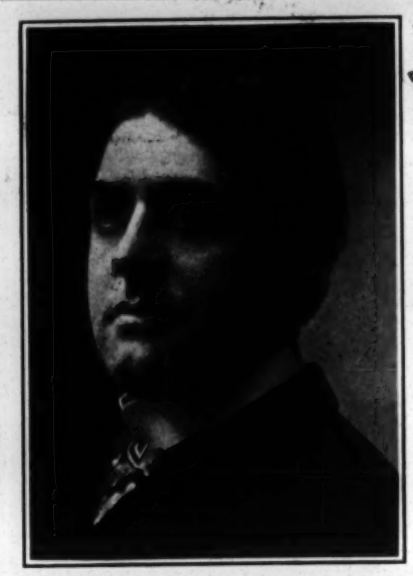

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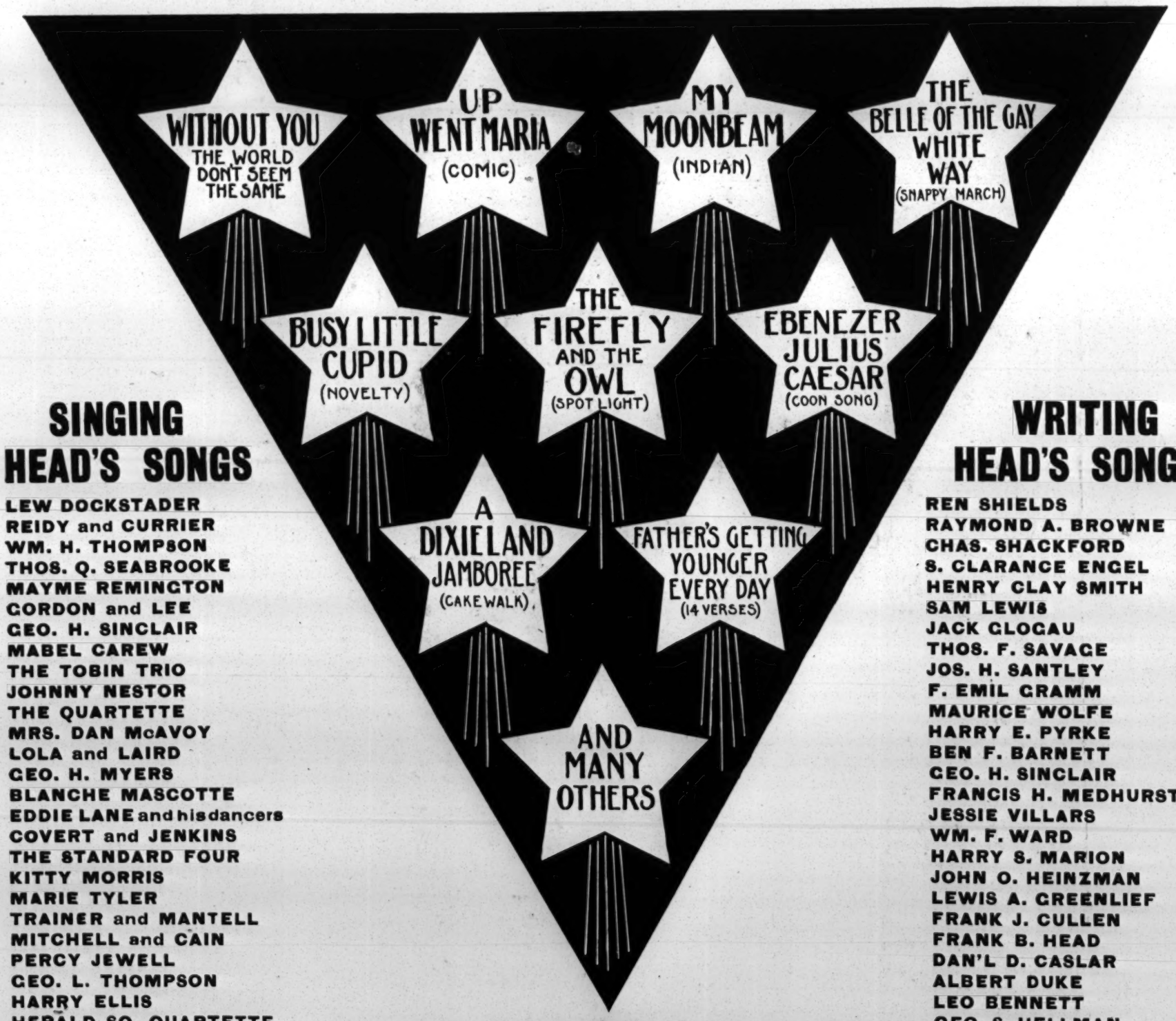
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"ABOUT TOWN"

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# THE CIRCUS IN ENGLAND.

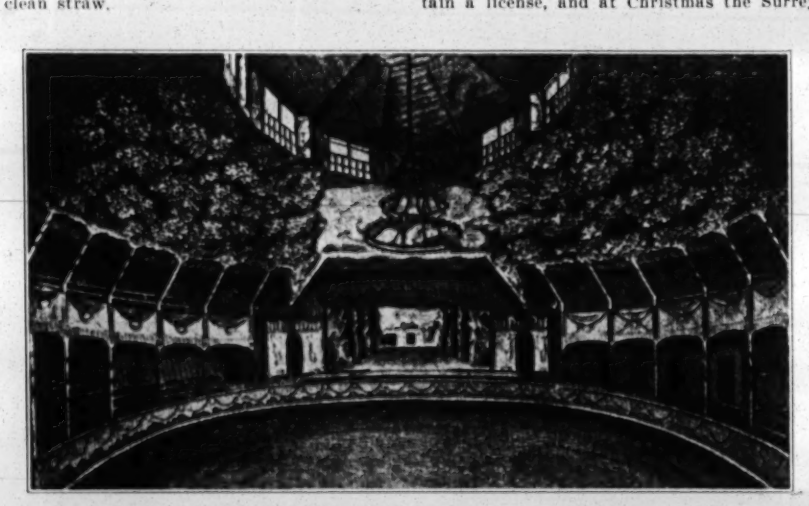
BY HENRY GEORGE HIBBERT.

That huge agglomeration of entertainments which we call the variety stage, began by making heavy drafts upon the circus, and now seems by way of absorbing the older institution—say, somewhat the older. The story of the circus is practically complete. In the records of amusements, none is so short, so fragmentary. To the circus of antiquity that of our own youth owes nothing but a name of a vague outline—a gulf of centuries divides them. Many of the arts eventually combined in the circus were, of course, practised in England from the earliest times—the juggler with knives and balls, the contortionist, the rope dancer, the fool, and educated animals were here and there, but especially in the fairs, at any rate from the time of the Norman Conquest.

The historian of the circus gets his first firm grip of Banks' performing horse, Morocco, as to which Sir Walter Raleigh declared that its instructor would in earlier times "have shamed all the enchanters in the world, for whosoever was famous among them could never master or instruct any beast as he did." Morocco was exhibited in Shakespeare's time, in the courtyard of the Belle Sauvage Inn, on Ludgate Hill, the spectators lining the galleries of the hostelry. It did not escape the dramatist's survey. He cited the dancing horse reproachfully to Don Adriano de Armado, who (in "Love's Labor Lost") confesses to a weakness in reckoning. Morocco could dance, "would restore a glove to the rightful owner after the master had whispered the man's name in his ear, and would tell the just number of pence in any piece of silver coin shown to him by his master."

Morocco traveled throughout the known world, and is said even to have considered depreciated currency in his calculations! In Orleans, Banks was charged with sorcery. The resourceful showman "commanded" his horse to seek out one in the press of people who had a crucifix in his hat, which done, he bade him kneel down unto it, and not this only, but also to rise up again and to kiss it. 'And now, gentlemen,' quoth he, 'I think my horse has acquitted both me and himself,' and so his adversaries rested satisfied."

There is a story that Banks and his horse were eventually burned, at Rome, by order of the Pope. Educated horses have indubitably suffered this cruel fate, but Banks' old age was much more conventional. He flourished as a vintner in Cheapside, and Morocco, let us hope, settled peacefully to his last rest, in clean straw.



ASTLEY'S ROYAL GROVE AND AMPHITHEATRE RIDING-HOUSE, WESTMINSTER BRIDGE, LONDON, ENG., 1788.

At Bartholomew Fair was an educated mare which scandalously indicated Mr. Pepys as apt to kiss a pretty girl in a corner. Samuel flung down twelve pence, and retired in confusion.

Toward the end of the eighteenth century there is a settlement of circus components into a field here and there. Strutt, the historian of Sports and Pastimes, says: "Riding upon three horses at once, while they are at full speed, is, I believe, a modern species of exhibition introduced to public notice about forty years back (meaning about 1760) by a man named Price, who displayed his abilities at Dobney's, near Islington. Soon afterwards a competitor of the name of Sampson made his appearance, and he again was succeeded by Astley."

With Philip Astley the story of the circus in England begins. He was born at Newcastle-under-Lyme about 1742, the son of a cabinet maker. Forsaking his father's trade, he joined General Elliott's Troupe of Light Horse abroad, and rose to the rank of sergeant-major. Astley left the army with the reputation of a brave soldier, and curiously expert horseman. With his regimental charger, Gibraltar, presented to him by his commanding officer, he began his amazing career as a showman. Elliott, whose name is cut deep in the record of the wars with Spain, became Lord Heathfield, with the Barony of Gibraltar. Astley's first performances were in a field at Halfpenny Hatch, Lambeth, his only enclosure a rope and stakes, his revenue the voluntary contributions of passers-by. In time a fence replaced the rope and stakes, on the site now occupied by Waterloo Station. Here, in the words of his own handbill, one might see "the activity on horseback of Mr. Philip Astley, Sergeant-Major in His Majesty's Royal Regiment of Dragoons. Nearly twenty different attitudes will be performed on one, two and three horses every evening during the Summer at his riding school. Doors to be open at four, and he will mount at five. Seats, one shilling; standing places sixpence."

The parade at this time was no more than Astley's morning ride through the West End. He distributed handbills and pointed with his sword in the direction of his show across the river. Madame took the shillings at the gate and beat the big drum that served as an orchestra. Astley's prospectus offered to "teach the true and perfect seat on horseback." He undertook to "break in the most vicious horse in the kingdom for the road or field, to stand fire, drums, etc.," avowing that "no gentleman need despair of being a complete horseman that followed his directions."

Great was the prosperity of the stalwart ex-dragoon. The patent holders in respect of the theatres grew jealous, and lodged an information against him. Then His Majesty George the Third most opportunely crossed Westminster Bridge on a restive horse. The alert Astley showed his skill and presence of mind, pleased the king by his address and got a royal license, which effectually silenced his rivals. Painfully amassing £200, Astley lent it on the mortgage of a piece of waste ground at Westminster. The owner disappeared. Astley, foreclosing, walked into a fine site stacked with timber all convenient for building purposes. About the same time he picked up a diamond ring worth £70 on Westminster Bridge. In 1770, accordingly, he was the proud proprietor of a spacious riding school, with a roof over the heads of his more important patrons only. At first there was no system of artificial lighting. Then a scheme of candles was devised, and Astley was able to advertise that he would "perform every evening, wet or dry."

London streamed to the new entertainment. "Whitfield (the great revivalist preacher) never drew so much attention," wrote Boswell. "Were Astley to preach a sermon standing upon his head on a horse's back, he would collect a multitude." And again, Horace Walpole, in 1783, "could find nothing to do at all, so went to Astleys, which, indeed, was beyond my expectation. Astley can make a horse dance minuets and hornpipes."

Feats of horsemanship, more especially by Astley himself, were advertised to the number of fifty. Young Master Astley, aged five, was the hero of "Billy Button's ride to Brentford." Then there were dancing dogs "from France and Italy and other genteel parts of the globe;" a comic musical interlude, called "The Awkward Recruit;" performances on the tight rope, antics by the clowns, and especially an acrobatic or tumbling act, then regarded as sensational—a pyramid of men, four supporting three on their shoulders, the three two, and the two a single individual, who formed the apex. "The Hercules Pyramid," as Astley called it, gave its name to a street and a tavern, still the headquarters of equestrianism.

Astley's ambition soared to a complete cover for his riding school. Her Royal Highness the Princess Dowager of Wales happened to die at the moment, and Mr. Astley bought the timber used for the scaffolding at her obsequies for a song. Later he wanted more, and mixing with the mob at an election, whose playful custom it was to make bonfires of the "hustings" on such occasions, he intimated that beer would flow in a liberal stream if the timber, instead of being burnt, were carried to his yard. With material thus acquired, he roofed in his arena, and as the idea of horsemanship under a roof was much criticised, he painted his dome to represent the branches of trees, re-naming his school the "Royal Grove."

When Captain Cook's death moved London, Mr. Astley provided "a grand equestrian dramatic spectacle," founded upon that tragedy.

On the site now occupied by the Surrey Theatre, the elder Dibden, and Hughes, a brilliant equestrian, had meanwhile erected the Royal Circus, Colonel West, their ground landlord, assisting them. The Wests, to the present day, own this property. The programme of the first performance, in the Autumn of 1782, reads: "The docility, strength and sagacity and gracefulness of that noble animal, the horse, will be evinced in a great number of thrilling instances, as well as the expertness, agility and ease of the various performers, whose different manœuvres and evolutions exceed description." Unfortunately, the managers had neglected to obtain a license, and at Christmas the Surrey magistrates peremptorily stopped the performances. This caused a disturbance, the military were called in, and the Riot Act was read from the stage. Two months later, duly licensed, the circus performances were resumed. Mrs. Hughes distinguished herself by a ride at full speed, standing on pint pots, mounting pot by pot. Hughes' announcements were sarcastic in reference to his rival, alleged to have "catched a bad cold, so near to Westminster Bridge." But it was the Royal Circus that made for failure, and after many vicissitudes settled down to a theatrical career.

And Philip Astley flourished. But he, too, had trouble with the authorities—he carried on business for a long time under the pretense of a Royal Warrant, but it did not save him from committal to jail. Lord Chancellor Thurston, whose daughters he had taught to ride, befriended him, and he got a license. Extending his campaign to Paris, he established there a circus, eventually famous as Franconi's; likewise one in Dublin. Here is a characteristic programme of 1788, from which one gathers that the entertainment provided in the circus varied little throughout its history: "Young Astley's surprising equestrian exercises; a new war entertainment (with an incidental engagement between British sailors and savages); tumbling; a new comic dance called the German Chasseurs; a musical entertainment called the Invitation; a grand entry of horses (minuet by two horses); a new comic dance called the Ethiopian Festival; a new favorite song entitled 'Bow Wow Wow;' horsemanship and other exercises; the whole to conclude with a new entertainment of singing and dancing and dumb show, to speaking music, called 'The Magic World.'"

The French Revolution interrupted Astley's enterprise in Paris; his circus was converted into a barrack. He rejoined the British Army and served with distinction under the Duke of York, his management of the transport of cavalry being notably successful. In 1794 the Royal Grove was burned down. Astley, still abroad with the colors, got leave of absence and hurried home to rebuild his circus. Meanwhile he secured the theatre, now known as the Lyceum, for a season of equestrian performances. It is interesting to note that the circus has at various times made incursions to most of our historic theatres—the Lyceum, Drury Lane, His Majesty's (the old house, of course), the Royalty, the old Prince of Wales and the Alhambra. Astley's new house was ready for him within a twelvemonth. The Prince of Wales and the Duke of York patronized its opening, and in 1798 he got permission for the style of Astley's Royal Amphitheatre. After the Peace of Amiens, Astley returned to Paris, urged his claims on the First Consul, regained possession of his premises, and received payment for the whole period of their occupation by the troops of the revolution. When the decree enjoining the detention of English residents in Paris was promulgated, Astley made his escape with difficulty disguised as an invalid French officer.

In 1803 Astley's was again destroyed by fire, the loss beng estimated at £25,000. Forthwith he laid the first stone of a new house, which was opened at Easter, 1804. But he entrusted its control to his son, the "Young Astley" of his company. His personal activity was Westward. He built the Olympic Pavilion, on the site of the Olympic Theatre, lately torn down by the County Council. It proved an unfortunate speculation, and Mr. Astley retired in favor of Elliston. He died in Paris, then occupied by the allies, in 1814, at the age of seventy-two. His body lies in Pere la Chaise. Astley's son and heir survived him no more than seven years, died in the same bed, and is buried in the same grave.

MR. DUCROW AS THE BRIGAND.

It was upon Ducrow that the kingdom of the circus descended. Meanwhile, smaller adventures increased. Abraham Saunders, a graduate in Astley's school, was an ill-starred creature whose subterfuges in impecuniosity are recorded in many an amusing anecdote. He struggled through three-quarters of a century, and died in miserable poverty, ninety years old.

Andrew Ducrow was born at the Nag's Head, in High Street, Southwark, on Oct. 10, 1793. His father, Peter Ducrow, was a Belgian, known as the Flemish Hercules. Andrew's training began, according to the custom of his kind, ere he could walk. He took part in a performance witnessed by the king, George Third, when he was but seven, and in due course became proficient in vaulting, tumbling, dancing on the slack and tight rope, balancing, riding, fencing, and boxing. In 1808 he was chief equestrian and rope dancer at Astley's, his salary being £10 a week. Five years later he was a member of the company with which his father adventured in management at the Royal Circus, Blackfriars Bridge Road—making his first remarkable success in pantomime as Flora, the dumb boy, in "The Forest of Bondy." But Peter Ducrow came to grief, and Andrew returned to Astley's, this time as a rider. The death of his father made Andrew responsible head of the family, and he manfully upheld his position. With his brothers and sisters he formed a troupe, and for ten years toured the continent.

In 1825 he returned to England, and on Nov. 5 took part (with his horses) in Planche's equestrian drama, "Cortez; or, the Conquest of Mexico," at Covent Garden Theatre. But the piece was not a success. On Oct. 28, 1824, Ducrow appeared at Drury Lane in "The Enchanted Courser; or, the Sultan of Kurdstan." Then he returned to Astley's, his wife with him. They used to figure in a "double act" as Cupid and Zephyr. Shortly Ducrow achieved the then unparalleled feat of riding six bareback horses as the Russian Courier. "Raphael's Dream" was a series of statue poses on horseback. Ducrow's stud was utilized at the neighboring Vauxhall Garden in the spectacular production of "The Battle of Waterloo." In 1828 an elephant procured from Cross's, at Exeter Change, was utilized in a procession incidental to "Blue Beard" at Astley's. In 1830 Davis' lease of Astley's expired, and, while he hesitated to renew it, Ducrow, with William West for his partner, came forward.

Ducrow had a genius for *mise-en-scene*—a genius, let it be said, impatient of all restraint which erudition might impose on fancy. He opened with a splendid Oriental spectacle, and shortly produced "Mazeppa." From America he imported Stickney, a brilliant horseman. Bridges, a rope dancer of his time, is said to have introduced the somersault to his act.

Ducrow was often invited to co-operate with West End managers. For Bunn, at Drury Lane, he produced the spectacle of "St. George and the Dragons." This was followed by "King Arthur and the Knights of the Round Table." In appreciation of Ducrow's performance herein, Queen Adelaide presented the actor-equestrian with £100. The number of persons employed at Astley's in Ducrow's time exceeded 150. The weekly expenses were seldom less than £500. The season at the Amphitheatre was not continuous.

At intervals Ducrow visited the larger provincial cities. Many "tenting" circuses now flourished, for instance, Holloway's, Milton's, Wild's, Banister's, Saunder's, Cookes', Samwell's, Clarke's and Batty's. On June 8, 1841, Astley's was, for the third time destroyed by fire. Ducrow collapsed beneath this blow. Body and mind gave way, and on Jan. 27, 1842, he died, leaving no less a fortune than £60,000. In his will he directed that £800 should be expended on a monument over his grave in Kensal Green, the interest on a further £200 being spent annually on flowers for its adornment. His widow is said to have penned the inscription, "Within this tomb erected by genius for the reception of its own remains are deposited those of Andrew Ducrow, whose death deprives the arts and sciences of an eminent professor and liberal patron; his family of an affectionate husband and father, and the world of an upright man."

Batty, at this time the most important of the provincial *entrepreneurs*, came post-haste to town from Dublin, and arranged for the rebuilding of the Amphitheatre, bringing his own circus meanwhile to Oxford, thereafter to Lambeth Baths, called for the nonce the Olympic Arena; to the Surrey Theatre (easily convertible to its original use), to the White Conduit Gardens, to Brighton, Norwich, and in the Autumn of 1843, to the restored Astley's, which opened with a "realistic reproduction" of the recently ended war in Afghanistan. A popular rider at Batty's was young Newsome, who married Pauline Hinne, also an equestrienne. In time Newsome became a prosperous circus proprietor, and madame continued in popularity, but the last days of the old people were sorely oppressed. Batty conducted his business with ever-increasing success. Tom Barry was for years popular as a clown under his management, retiring (to become as popular a publican in the neighborhood) in jealousy of Wallett's position in the programme. An elephant danced a tightrope—alone, we will hope for the dignity of its kind, in this distinction.

Van Amburgh exhibited his lions here. Carter succeeded him.

When Batty retired from the active suit of business he leased the Amphiti to William Cooke, one of the famous f of artists. Its founder was Thomas Coo whom little is known. Its first distingu figure was that of Thomas Taplin who conducted circuses in America a England, on either side of the Atlanti ing from cholera in 1856. William wa second of five sons. Thomas, James, (father of the still living John Henry a prosperous proprietor of circuses in land) and Alfred, whose son, Alfred E Cooke, is still remembered as a brillian versatile performer. William Cooke ran ley's for five years, and then retired, clining to agree to a large increase of named by Batty. When Batty died his was proved at no less a figure than £80 He left most of this to his widow, wh turn, devoted it to charity. William died in 1870. After his retirement from direction of the Amphitheatre it saw n vicissitudes. Ada Isaac Menken's s tional performance of Mazeppa may be n and Dion Boucicault's vain attempt to nify the old building as the Westmi Theatre. Then came the Sanger regime.

Hengler, the rope dancer, for years Ducrow, founded a family famous in annals of the circus through three gen tions. His sons, Edward, Henry and Milton, he instructed in his own art. Cha deemed too tall for an artist, was made business man of the family. When he d he left nearly £60,000. From Price Powell, in difficulties, the brothers Edw and Charles Hengler bought a circus wh after years of patient endurance, enab Edward to retire and Charles to estab himself more or less permanently in L pool—this in the Spring of 1857. Cha Hengler abandoned tenting altogether adopted the plan of erecting circuses in larger provincial cities, visiting them turn. His first season in London was 1865, at Cremorne Gardens, then run by T. Smith, a London policeman, eventually money lender, and at one time or another manager of almost every place of amusement in this city. In 1871 Hengler acquired building known as the Palais Royal, in Argyll Street, and transformed it into a circus which still bears his name. At the outset it was not a success. But Hengler persevered, and in the course of time secured sufficient patronage for his venture.

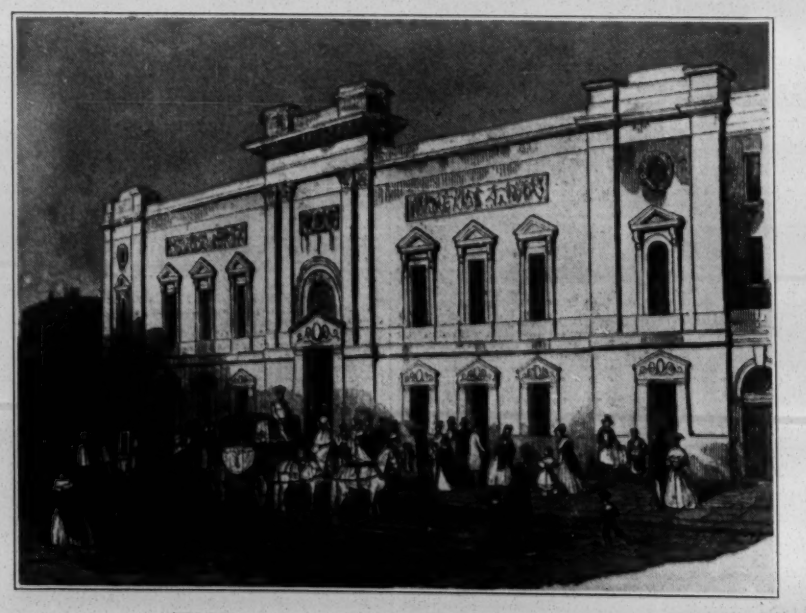
There were three noteworthy brothers Sanger—George, William and John, the sons of an itinerant showman with a large family. Showmen from their youth upwards, the Sangers managed a small circus at the historic Lynn Fair in the early fifties. They prospered, and in the course of time became lessees of the Agricultural Hall, Islington, where they got fame by such spectacular productions as "The Congress of Monarchs" (sold to Barnum for £25,000), "St. George and the Dragon," "The Chinese War" and "The Fall of Strasbourg." In 1871 the Sangers extended their enterprise to Astley's, bought from Batty's widow for £11,000, where the conventional circus performances called "Scenes in the Arena" were supplemented by such impressive compositions as "The Last of the Race; or, the Warrior Women;" "Lady Godiva," "Fair Rosamond," with Gilbert—Hastings (eventually "The Great" Macdermott) as Beckett, and "Dick Turpin."

HOWES & CUSHING'S AMERICAN CIRCUS AT ALHAMBRA PALACE, LONDON, ENG., 1858.

Attempts other than that of Hengler to establish circuses in the West End of London have not proved remarkably successful. There was the Holborn Amphitheatre, built by Macallum, an equestrian, and Charmon, a newspaper man, whom he met in India in 1867. Many distinguished gymnasts—Lulu, Azella, Onza, the Hanlons—appeared there. After a series of vicissitudes, the Holborn Amphitheatre became the depot of Carter Paterson, the carriers. Covent Garden had an ephemeral success as a circus between 1884-1890, under the management of William Holland, the "People's Caterer."

First of many invaders from America were Howes and Cushing, who opened at Liverpool in the Spring of 1857, making their way to London, where they occupied the building now known as the Alhambra, then as the Panoptican, Leicester Square. Queen Victoria, Prince Albert and their children were among its patrons. Here Howes exploited Tom Sayers and John C. Heenan, after their historic fight at Farnborough, then taking them on tour. Sayers found circus life so agreeable that he became a proprietor. James Washington, or "Jim" Myers, a popular American clown, was for a time at the head of a vast circus; with him was Richard Bell, an apprentice of William Batty. But Myers had a passion for law, and it ruined him. Charles Adams was another proprietor of this period. George Pinder made a comfortable fortune and retired, his sons succeeding him. Nowadays they prefer the French provinces as the sphere of their activity. The circuses of Footitt, Powell, and Clarke (the clown whom Paris idolizes, is of this Footitt family), Pablo Fanque (a colored man), Frederick Ginnett (who left £32,000), Keith and Windon, Fossett, and Quaglieni (an Italian artist who returned to his native land with a vast fortune acquired by "tenting" in England) may just be mentioned.

But to merely enumerate the lesser adventures in circus management would be difficult; to follow them in narrative form would be impossible. The respective touring companies of John Sanger's Sons and Fossett are nearly the last remnant of the circus in England. The music hall has absorbed many of the "talent" of the circus, hospitably accommodating its stages to equestrian performances. Many so-called hippodromes are—they are unadulterated variety theatres. In Scotland and Ireland smaller tenting circuses still manage a living, but the South of France, Spain and Italy offer them a greater inducement.



ASTLEY'S NEW AMPHITHEATRE. LONDON, ENG. Rebuilt 1843.

# JOHN J. QUIGLEY AND ATTRACTIONS PLAYING HIS CIRCUIT.

JOE HARDMAN

Who met with such terrific success on the Sullivan & Considine and Inter-State time, is duplicating the same big hit on the John Quigley time. The papers speak of his act as the best single comedy specialty that has come along in his line, saying: "Joe is it from the start."

THE BARBEAU FAMILY

Is one of the best family organizations in vaudeville, introducing a real up-to-date novelty, in which music, dancing and singing predominate. They are now playing Quigley's circuit with big success, being in their sixteenth week.

LEE TUNG FOO

Lee Tung Foo, the only Chinese vocal entertainer on the vaudeville stage, is one of the biggest successes ever played over the Quigley circuit. Now in his twenty-second week, with more to follow.

JOHN J. QUIGLEY

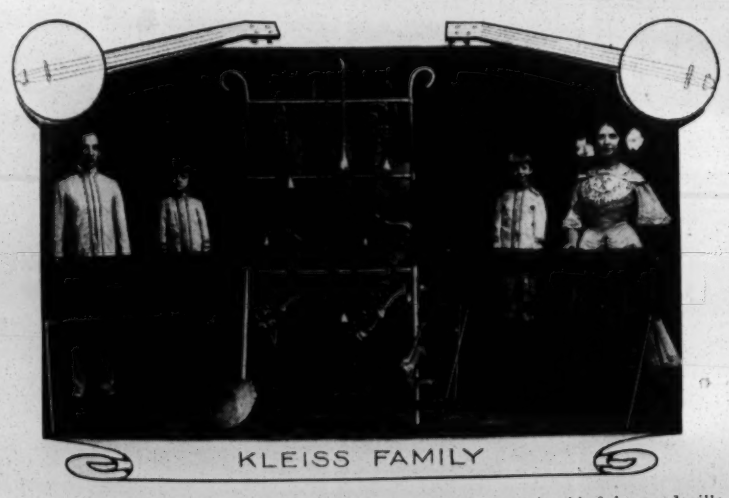
John J. Quigley, the well known vaudeville agent, who controls the bookings for the better class vaudeville theatres throughout the New England States and Nova Scotia, is considered one of the greatest hustlers in the show field. His affable manner and straightforward way of doing business with both manager and performer makes him many friends. This season he has joined his circuit with the Independent Booking Agency of New York City, and at the present time he is booking for over forty-four theatres. His Summer park circuit is also an important one, playing the best of acts in vaudeville.

HEUSSEL & WALSH

Emil Huessel and Frank Walsh, German comedians, are termed by the press and public the Weber and Fields of vaudeville. Huessel started his career with Harrigan and Hart, in the leaders of the Gallant 69 Boys, his wonderful dancing attracting much comment. He was also understudy with the Rogers Bros. two seasons ago. Walsh is late of Frank and Mattie Walsh, and has been on the stage since he was eight years old. He has been with several first class companies. The team is now in its sixteenth week on the Quigley circuit, with a few more to follow.

CORA YOUNGBLOOD CORSON SEXTETTE

A musical act of the better class, carrying special scenery, and a big attraction for any first class house. They are topping the bills wherever Quigley has booked them, playing for a period of twenty-four weeks of his New England circuit.



KLEISS FAMILY

The Musical Kleis are one of the best organizations of its kind in vaudeville, introducing the youngest child musicians who portray the characters of Sousa and Creatore to perfection. They were booked for five weeks over the Quigley circuit, and were engaged for fifteen weeks more. Instruments specially made for this act by C. G. Conn Co., New York City.

THE VALLEY FORGE COMEDY FOUR

Four singers, four dancers, four comedians. They are booked for twenty weeks with Quigley, "The Hustler."

THE THREE PATTENS.

John—Eunice—George
Are producing the Irishman, Silly Kid and Little Girl, in their act, presenting clean comedy and good music.

P. ROSENBERG

P. Rosenberg, the popular manager of Dreamland Theatre, Rockland, Me., is considered one of the best showmen in the State of Maine. His cozy theatre caters to the best element of theatregoers, and he plays the best acts at all times. He books through John Quigley's Agency.

# AN INSIDE HISTORY OF "THE BLACK CROOK."

BY JOSEPH WHITTON.

There are many of the successful stage productions that doubtless have an interesting inside history, but in this respect I think that none of them equals The Black Crook. It was first produced at Niblo's Garden forty-three years ago, and at once caught the favor of the theatre-goers, who acknowledged it to be the spectacular wonder of the day.

Since then Father Time has been unusually busy with his scythe, cutting a wide swath through the field histrionic. Busy? Yes; all who were connected with the production of the Crook: Barras, the author of it; Wheatley, Jarrett and Palmer, the producers, and, with a few exceptions, those who figured in the cast and in the ballet, all have made their exits from the "Boards of Life" to play their allotted parts on the great stage of the Beyond. I have said "all who were connected with its production." Not so. There is one left—the writer of this. He was then the treasurer of Niblo's, and, besides his office of handling the cash, he was the friend and confidential adviser of its lessee; hence he was in a position to know—and probably is the only one left who does know and can truthfully tell "The Inside History of The Black Crook."

And this is it:

Forty odd years ago there flourished in New York a pair of wide famed theatrical managers and speculators—Henry C. Jarrett and Harry Palmer. They were partners, and adepts at all manner of show enterprises. It was one of the latter that tempted them, in the year 1866, to make a tour of Europe for the purpose of ransacking its principal cities in order to secure an attraction that would be brilliant enough to dazzle the eyes of the Manhattanites and strong enough to empty their pockets of the dollars with which these enterprising managers purposed to fill their own.

What this attraction was to be was the important question that agitated their minds. After long deliberation Jarrett thought he had hit upon the right answer to it, and backed it up with an argument which future events proved to be thoroughly sound. "Harry, my boy," he said, "I have it! A grand ballet will be the proper thing. Legs are staple articles, and will never go out of fashion while the world lasts. They head the list of the "Beauties of Nature," and we will gather an array of them that will make even the surfeited New Yorker open his eyes and his pocket, and hold his breath in astonishment."

Palmer saw the point of the argument at once. It was too strong and too evident for him not to see it, and the two lost no time in beginning the task now before them. They searched the leading theatres of London, Paris, Berlin and Milan, picking out the prettiest women and the most accomplished artistes. The salaries offered were so extravagantly big it was hardly possible for the offer to have been refused, bolstered up as it was by a promise of a long engagement.

And thus the managers succeeded in gathering their troupe. Never before had there been a ballet so complete in its *ensemble*. Never before had such a ravishing collection of the "Beauties of Nature" been seen—or, if it had been, certainly not by any eyes on this side of the Atlantic.

But the managers were not yet satisfied. Though the ballet was complete they concluded that something was lacking—something that would be needed to insure the capturing of the fastidious New Yorkers, and this something was the costuming of the ballet. The dresses, so they reasoned, should be of the most gorgeous description—not alone those of the premieres but also of the coryphees and even the auxiliaries in the lowest line of the ballet.

And this was the matter that now claimed the attention of the managers. They decided that the costumes should be made in Paris, giving the maker a *carte-blanche* regarding the cost. They insisted that the most expensive silks and satins must be used, and no cheap sheen of paper muslin that the old time manager relied on to cheat the eye of his patrons. Jarrett and Palmer wanted no brummagem; for they determined that their play, when produced in New York, should be a piece of glittering reality, a weird picture of splendor, to be set in a frame of bewildering enchantment.

When the costumes were ready, the managers, with their troupe and its belongings, took passage for New York, and arrived here in the early part of the Summer of '66.

The city has changed in many ways since then. Broadway now is not the Broadway of forty years ago. The wholesale business houses, with their nightly gloom and quiet, were confined to that portion of it which lies below Canal Street. Above the latter the dizzy whirl of the thoroughfare commenced—and dizzy enough it was, and giddy enough to please the most hilarious owl and upset the bile of the sedate. Niblo's Garden stood 'n the midst of it all (near the corner of Prince Street). It was then the most popular of New York's theatres, and not—what it afterwards became—too far downtown to suit the convenience of the uptown amusement seekers. Over its broad, triple-doored entrance flashed a sign, bearing the name "Niblo's." It was formed of illuminated globes of more colors than "Joseph's coat," and was the first of its kind to be used in this country, having been imported by "Old Billy Niblo," expressly for his Garden.

The interior of the theatre was complete. It was famed for its beauty and had such a firm grip on the amusement-loving public that the more sanguine ones thought its life would be everlasting. But alas for the fugacity of all earthly things! The mortality of theatres seems to be no less sure than that of their goers, and Niblo's, once the pride of the metropolis—Niblo's, that cradled the Crook and nursed it into favorhood—Niblo's, that in its sixty-six years of existence twice arose from its ashes, each time more beautiful than before—has at last given up the ghost and now lies buried and forgotten, with a skyscraper for its tombstone.

But "to return to our mutton." Jarrett and Palmer, immediately on their arrival, sought an interview with William Wheatley, who was then the lessee and manager of Niblo's. Jarrett at once opened the conversation:

"William, we are here, as you see, and have brought with us something that will set the city wild and make your fortune and our own. But to do this we must have your co-operation."

"Well, what is the something?"

"A Grand Ballet. Nothing to compare with it has ever been seen on this side of the Atlantic. Now, we will make you a proposal."

"Well, go ahead; I am listening."

"It is this," said Jarrett. "We propose that you take Mr. Palmer and myself in with you as partners in the management of Niblo's for the purpose of producing on its stage a spectacular play in which we can introduce our ballet. We have a multitude of costumes made in Paris expressly for us. They are of the most gorgeous description, and will be alone a strong feature—strong enough to make the piece, whatever it may be, a big success. There need be no mention, either in our advertisements or on the bills of the night, of the partnership existing between you and ourselves. What say you, William?"

Wheatley was so pleased with the proposal that he accepted it at once. An agreement was signed and the partnership consummated.

The question now was "Where can we find a play to fit our purpose?" The question was important, as delay would be expensive. According to the contract with their troupe, salaries must be paid whether they performed or not. Moreover, to produce a spectacular play in the style contemplated would take time, and a good deal of it. The intention was to be ready with it by the first week in

GEO. C. BONIFACE.

September; therefore delay, if it were of any length, would upset all their calculations.

"Have you thought of any piece?" asked Wheatley.

"Yes; 'The Naiad Queen,'" said Jarrett.

"Well, that has an advantage, certainly, in its scope for scenic effects. But there is one objection to it."

"An objection? What objection?"

"To my mind a serious one. Should we make a success of it every concert saloon and dive on Broadway will be playing the Naiad Queen."

"Well," said Jarrett, "suppose we wait a day or two. Something else may turn up."

"Something else" did turn up, as we shall soon see.

Two days after their managerial talk and while I was busy in the box-office, a messenger entered, saying that Mr. Wheatley wished me to call at his room in the Metropolitan. I did so, and found him poring intently over a manuscript.

"Ah, there you are, my boy," he said. "Congratulate me, for I have a fortune here!"

"Where?" I asked, with some astonishment.

He held up the manuscript. "Why here in my very grasp. I want you to read this over carefully, my dear fellow. The author is a New York actor, though not a noted one. He has carried the MS. around in his pocket for months, so he tells me, vainly striving to find a manager with sense enough to discover its merits, and enterprise enough to produce it. Sit down, my boy, and take your time. Surely the box-office can spare you for a couple of hours."

He handed me the manuscript, and upon the cover I read the title, in bold script:

THE BLACK CROOK,

BY

CHARLES M. BARRAS.

Opening the manuscript, I began the reading of it carefully; nor was I long in finding out what Wheatley had already discovered—it was just the piece to fit the ballet; a clothes-line, as it were, on which to hang the pretty dresses, besides being full of opportunities for scenic display. It is true, there was no originality in the plot—in fact, nothing worthy the name of a plot. The piece was merely a medley, a conglomeration of the Naiad Queen, Undine, Lurline, and two or three other dramas of like nature. However, originality was a matter of little moment. It was exactly the wanted piece in every other respect. As for originality, I thought there was enough of that in the title to insure the success of the play.

"Well," asked Wheatley, "what do you think of it?"

"Think of it? My opinion is you'll never find another piece so near to what you want."

"So near? Why, it's exactly what we want."

RITA SANGALLI.

"And what does Barras ask for his drama?"

"Ah, my boy, there's the rub. I don't know whether or not he has heard of our quandary in regard to a needed play, but I strongly suspect that he has, else he wouldn't be so independently stiff in his demand."

"Exorbitant, was it?"

"Well, you can judge. He asks two thousand dollars for the right to play it in New York City, and, although he will allow us to run it as long as we like, the run must be continuous. There must be no intermission. If there should be, then the contract ends. What do you advise?"

My advice was short. "Accept his terms; the title alone is worth all he asks for the piece."

"That is all very well, but you forget that Jarrett and Palmer are entitled to their say in the matter."

"True, so they are; but they surely won't object."

"Ah, but they do object. Both of them have been here, and they say that Barras is crazy, and his price beyond all reason."

"Have they anything else to propose?"

"Yes; they made two propositions. First, to have Daly write a play, which they think he will do for five hundred dollars; second, to use the Naiad Queen, which can be had for nothing."

"Have you given up all hope of converting them?"

"No. We are to meet again to-morrow, and a night's sleep may, perhaps, clear their brain and enable it to act in a sensible manner. Though it's a matter of two to one, I think it's two to one they will yield."

The night's sleep had the looked-for effect. The meeting took place and the dissenters yielded. Barras was then sent for, his terms were accepted and the contract was drawn up and signed.

Now, with all their shrewdness the managers made one great mistake. Had their eyes been sharp enough "to look into the seeds of time," as Banquo says, and thus foresee "which grain will grow and which will not," they might have been $50,000 richer. They should have bargained for the sole ownership of the play, and not have been satisfied merely with the right to play it in New York City. A bold offer of $10,000 would probably have been too strong a temptation for Barras to resist. Then the $60,000 in the shape of royalties which in a few months he scooped into his pocket, would have gone into their own. They did try it on afterwards, but it was too late. "The seeds of time" had already sprouted, with all the liveliness of Jack's beanstalk, and Barras laughed at their ten thousand offer, while he busied himself in the reaping of his royal harvest.

But the Crook's managers had learned something. They quickly discovered how much sharper the hindsight of human nature is than its foresight. They knew that experience is not the cheapest commodity in the market, but thought that fifty thousand dollars was rather a steep price to pay for a little bit of it.

Speaking of Barras and his royal harvest, let me "switch off" from my narrative to incidentally relate a little story, the burden of which I had from his own lips. It may amuse the reader and I have no doubt of its truth. After the Crook had been running for several months and was in the height of its popularity, Barras, who was then living at the now defunct St. Nicholas Hotel, was besieged day and night by a multitude of theatrical speculators, each with the high hope of making a fortune, if he could secure the

EMILY RIGL.

right of playing the Crook in some city where it had not as yet been produced. One of these fellows—inoculated, perhaps, by the "early bird" theory—called at the hotel one morning before sunrise, and insisted that the clerk should have Barras hustled out of bed. "I must see him at once," said the caller, "because it is on a matter of the greatest importance to him."

Barras answered the knock on his door, opened his eyes, got out of bed, dressed himself, and came down. It was very plain he was not in the best of humors. He was an extravagant bed-lover—10 o'clock being his usual hour of leaving it; therefore, to be disturbed and have his morning nap broken into bits was an unpardonable offense.

When he reached the hotel waiting-room, his wrath was at the boiling point. On entering he found the caller seated and about to rise from his chair, but Barras stopped him.

"Don't disturb yourself, Sir; I merely want to ask you what the devil you mean by hauling me out of bed at this hour—is the hotel on fire?"

"I beg pardon, Mr. Barras; I was most anxious to see you and wanted to be sure of catching you in."

"Catching me in? Catching me in bed, I suppose you mean. Well, now you have caught me there, what do you want?"

"I would like, Sir, to purchase the right to play the Black Crook in some city or town, I am not particular which one."

Now, Barras was a dyed-in-the-wool humorist. He was fond of a joke, and so fond of it that he never missed slipping one in whenever he saw an opportunity. He thought he saw one now. His wrath had simmered down, and taking a paper from his pocket, he opened it, saying:

"Well, Sir, I have here a list of the various cities for which I have sold the right to play the Crook. I will look and see what I can do for you."

Then he ran his eye over the pretended list, mumbling the supposed contents as he did so: "New York, Philadelphia, Boston, Baltimore, Chicago, Cincinnati, St. Louis, New Orleans, San Francisco, Omaha, Pittsburg, Mobile, Memphis, Cleveland, Louisville, Savannah, Memphis, Troy—ahem! I am very sorry to disappoint you, sir; your chances are slim. Every city and town is—stop a moment; I am wrong. You say you are not particular?"

"No, sir; I am not."

"Then here is one left that may please you."

A light glowed in the caller's face as he eagerly asked:

"Where? What is it? What city?"

"Sitka," said Barras, folding the paper and replacing it in his pocket.

The caller rose from his chair and reached for his hat. As he was aware that Sitka's population at that time consisted chiefly of polar bears and icebergs, the light in his face went out. He paused but a moment, then put on his hat and went out himself.

Let me now speak of the trouble and the cost that attended the bringing out of "The Crook" before it was ready for the public eye. I have said that the intention was to produce it during the first week of September, or, in other words, to open the regular season with it, and the date fixed for this was Monday, September 10. But there was an obstacle in the way that threatened to upset that intenton. We had played the Ravels the previous season to such big business that they were re-engaged, and we were now in the midst of this second engagement—a disastrous one that was making no money either for the management or for the Ravels. Six weeks of the engagement were yet to run, and it was absolutely necessary that we should have possession of the stage in order to make the required alterations in it—or rather to replace it with one that would meet the needs of "The Crook." The intention was to take out the old stage and excavate to a sufficient depth to allow for the dropping of scenes. The new stage was then to be put in, and the managers purpose was to make it what it really proved to be—a marvel in its way. Thus it was very evident that either the Ravels must give up the six remaining weeks of their engagement, or the managers must alter their intention. They asked the Ravels to consent to some arrangement which would end the engagement, but they were obstinate and insisted upon playing it out, saying that an abrupt termination of it would injure their reputation. However, they finally consented. Their consent was costly, but we had to have it. They demanded the sum of $10,000—and got it.

And now commenced the preparations, which in their cost were destined to exceed those of any spectacular play hitherto produced. Before the curtain rose on the Crook's first night, there had been an outlay of fifty-five thousand dollars. The announce bills and advertisements made the sum five thousand less; but this was an error, and an error, by the way, that managers are not apt to make. (I needn't have mentioned that fact. Falstaff has told us that "the world is given to lying," and theatre-goers probably suspect that a manager is no exception when the time comes to blazon his bills with the cost of a play.)

The real expense of the Crook, by reason of the tangled condition of Jarrett and Palmer's account of outlay on the other side of the water, with Wheatley's on this side, was not known on the opening night; nor, indeed, for some time after.

The instant success of the Crook was phenomenal, and soon brought back the fifty-five thousand. In thirty-five representations—in other words, in the first five weeks, including the five Saturday matinees, it had drawn to the box office eighty-seven thousand dollars; the running expenses during that time totaling thirty-one thousand five hundred, or a little over six thousand a week.

And now let me come to that bit of the Crook's inside history which tells of certain facts that helped indirectly, if not directly, to decide its fate. Some months previous to its production a quarrel arose between James Gordon Bennett (the elder) and P. T. Barnum. It originated in this way: During the war, or rather at the close of it—to be precise, July 13, 1865—the great showman's museum took fire, in some mysterious manner, and was burned to the ground. (There were all sorts of surmises regarding the origin of the fire, but the one that gained the most credence attributed it to the fire fiends, who—so rumor said—were employed by the Southern Confederacy to destroy by fire every place of amusement in New York).

MARIE BONFANTI.

The site of the burned edifice was a desirable one, on the corner of Broadway and Ann Street, and Bennett had fixed a longing eye upon it, thinking it the most s... one on which to erect, for *The Herald* commodation, a big marble building—... ing that would be an ornament to t... and a monument to his individual pu...

Such was his intention, and he ... diately opened negotiations with the ... of the ground with the hope of secur... and thus to be able to commence his b... at once. Learning from real estate ... that the fee to the property was ... $400,000, he offered to sign a bond a... to pay the owner $100,000 in cash ... give a mortgage for $400,000. His w... ness to pay the $100,000 over and abo... estimated value of the fee was owing ... anxiety to commence his building at o...

His offer was accepted, and then he ... on Barnum. He had learned that the ... man had a lease on the property, and ... tered himself that he could get rid of ... obligation and at his own price. The ... view between them will show that h... "counted his chickens before they ... hatched."

"Mr. Barnum, I am negotiating f... purchase of the ground on which your ... seum stood, and I now am told that you ... an unexpired lease upon it; is that tru...

"Most true, Mr. Bennett."

"And how long has the lease yet to r...

"A little over one year."

"Well, upon what terms will you ... that lease over to me?"

"Very reasonable terms, Mr. Bennett. As I shall probably have no further use for the lease, you can have it for a comparatively insignificant remuneration."

This was what Bennett had expected. But he was yet to hear something that he didn't expect.

"And what do you call 'an insignificant remuneration,' Mr. Barnum?"

"Two hundred thousand dollars."

Bennett opened his eyes. "You are joking, Mr. Barnum."

"Not at all, Mr. Bennett."

"And you are serious in your demand?"

"Yes."

Bennett thought and declared that the price was exorbitant, but after some higgling he drew a check on the Chemical Bank for the amount and turned it over to Barnum.

The price may have been, as Bennett said, exorbitant. No doubt it was. The most auspicious time for a man to get the biggest price for anything is the time when the other fellow can't do without it. This was Bennett's fix, and the end of his trouble was yet to come.

The experts who had estimated the value of the fee, knew nothing of the existence of Barnum's lease upon the property, else they would have found out what he asked for it, and deducted that amount from their estimate. After their error was made known to Bennett, he was not long in discovering that he had paid too much for his whistle. Seven hundred thousand dollars for a bit of land, fifty-six by one hundred feet—although nowadays it might be reckoned a bagatelle—was a higher rate than had ever before been paid in this or any other city.

On finding out his mistake, Bennett at once notified the owner of the ground that, notwithstanding his agreement, he could not, nor would not, take the fee. Then he called on Barnum.

"Mr. Barnum," he said, "I shall not be able to make any use of your lease, as I have given up my intention of owning the ground. So now you will greatly oblige me if you will hand me back my $200,000."

He had overrated Barnum's obliging disposition. The wordly-minded showman didn't look at the transaction in such a charitable light. He had the money in his inside pocket and told Bennett it was going to remain there.

(Bennett with a frown): "You surely don't mean what you say, Mr. Barnum?"

"I surely do."

"Then all I have to say is that you'll have cause to regret it."

Let us see whether there was any bottom to Bennett's threat. After the burning of his museum, Barnum had taken his company to the Winter Garden, where he was giving entertainments, and on the morning following his interview with Bennett he looked over the columns of *The Herald* to find his advertisement. It wasn't there. He started at once for the office of *The Herald* (which then stood on the corner of Fulton and Nassau Streets). Entering the editorial sanctum he found Bennett there, and told him the object of his visit.

"Mr. Bennett, I don't see my advertisement in this morning's *Herald*. I presume it has been omitted through an oversight?"

"No oversight, Mr. Barnum. You will find the cause of the omission, and a little consolation, in your 'inside pocket' in company with the price of your lease. If there is not enough of the consolation, I will give you some more. Hereafter no advertisements of yours can appear in *The New York Herald* at any price."

This was a staggering blow for Barnum. Although fire had destroyed his museum it had not burned up his love for humbug. He had already secured a lease of the premises, 539 Broadway—the old Chinese Museum—in which he purposed starting another home for woolly horses and fish-tail mermaids. This was why Bennett's ultimatum staggered him. He knew, and none knew better than he, the value of *The Herald* as an advertising medium. To have his new museum shut out and barred forever from the use of *The Herald's* columns would be so dire a calamity that he couldn't think of submitting to it—nor would he, at least, without a struggle. If his struggle were vain and he was forced to submit, he thought he saw a way to "square accounts" with Mr. Bennett.

He made his struggle, but it amounted to nothing. He claimed that a newspaper, like an inn, was for the accommodation of the public; and that its proprietor could be forced to publish any advertisement that was not morally objectionable or libelous. As both Bennett and the law refused to agree with him, he gathered his wits together to "square accounts" with the publisher and get his revenge.

"So he won't publish my advertisements, hey? Well, I'll make him sweat for his sulkiness. I have got a rod in pickle that will make him change his mind."

So said the showman. Now let us see what sort of a rod he had "in pickle," and how he purposed making the Scotchman "sweat." But stop a moment—I am a little too fast in my story. Some time before his quarrel with Bennett, the managers of the various theatres and minstrel shows had formed a defensive league for the purpose of fighting the demands of their orchestras for increased salaries. These demands became too frequent to suit their economical ideas, hence their league sprang into existence. It bore the somewhat grandiloquent title of "The Board of Associate Managers of New York," and held its meetings in one of the rooms of the Metropolitan Hotel, with an average attendance of, perhaps, eight or ten members. Barnum was one of the big guns of the board, and his influence there was the rod he had in pickle for Bennett. He was itching to use it on the head of the unsuspecting Scotchman, and eagerly waiting for an opportunity. The opportunity came. At the meeting following his quarrel he laid his complaint before the board, declaring that Bennett's action was unwarranted and unjust. Then he made a motion that the managers, in a body, withdraw all their advertisements and printing from *The New York Herald*. There was discussion over the motion, of course, and much of it. Barnum argued that the importance of *The Herald's* advertisements was unduly magnified, and that the Board's united action in withd...

ing ... m would render their omission harmless. ... Wheatley, on the other hand, took a diffe... t view. He said that the Board was not ... erested in Barnum's complaint, and thou... t that the showman's remedy, though it m... t be an effective one and satisfactory to t... gentleman, would be an unwholesome dose ... r those who were suffering from no such ... liment. He said it savored too much of t... trite fable of the fox that had his tail cut ... and then tried to persuade others of his ... e that a fox had no use for a tail—that ... was in the way, and they all would look ... ndsomer without one.

W...atley's argument was sensible enough, but ... didn't convince the Board that he was righ... in his views. The majority of its members ... ere disposed to let Barnum have his way ... and his motion was seconded and carried ... ith but two dissenting votes—William Wh...tley's and Lester Wallack's. Another motion ... was made which was also seconded and ... urried: "All of our advertisements in the ... ther papers, and all our bills and posters shall ... have the displayed headline: 'This establ...ment does not advertise in *The New York Herald*'"—a line, by the way, that was so often in the eye of the public, it became a by-phrase, and so common a one that it was hung up over every peanut stand on the Bowery, if its proprietor was rich enough to possess a bandbox lid and a bit of charcoal.

And so the showman had his revenge. It now remained to be seen what effect it would have on the fortunes of "The Crook," and who would have to pay for it. Wheatley took the matter philosophically, although his mind was somewhat concerned regarding the attitude *The Herald* would take in its treatment of the play. Either of two things might be looked for—silence or abuse. He preferred the latter, and got it.

Now, I have some doubts about the motive that prompted Bennett's diatribes against the Crook. If his purpose was to damn the play—in softer words, to prevent its success—that purpose lamentably failed. But I can't believe, nor can I imagine, that the sly old fellow had any such intention. He had been a newspaper man long enough to equip himself with a knowledge of human nature and its frailties, particularly the universal one that lost the progenitors of mankind their Paradise—curiosity. He knew that a column of *The Herald's* abuse— if it be of the right sort— would be worth more to a manager's exchequer, than a dozen columns of its fulsome praise. He was aware, no doubt, of all that took place at the manager's meeting in relation to the withdrawal of their advertising, and possibly had his information from Wheatley himself; therefore he knew the stand the latter took in opposition to Barnum's motion, and that—with the exception of Wallack—he stood alone in his loyalty to *The Herald*. Hence, I think that goodwill, and not enmity, lay at the bottom of its scurrilous attacks upon the Crook. I can imagine its canny proprietor soliloquizing: "This man Wheatley is a good fellow, and seems to be a sensible one: but I can't consistently puff his piece. I can, however, and will, do something which will be of more benefit to him—I will give him and his play a semi-weekly column of gold-edged abuse."

I may be wrong in my imagination, but I am surely right in saying that the abuse came, and that there was plenty of it. Whether its edges were of gold or only pinchbeck, the reader can judge for himself after reading the following extracts from articles that appeared in *The Herald* after the production of the play:

"Nothing in any other Christian country, or in modern times, has approached the indecent and demoralizing exhibition at Wheatley's Theatre in this city. The 'model artistes' are more respectable and less disgusting, because they are surrounded with a sort of mystery—something like a veil of secrecy, which women do not look behind, and which men slip in stealthily to see. But the almost nude females at Wheatley's are brought boldly before the public gaze * * *"

"Of course, Wheatley is making money. It is just such a spectacle as will create an excitement and draw those crowds of loose characters, and people with morbid prurient tastes, which may be found in all large cities. Then there are a great many people who come in from the surrounding country to get a glimpse of this new thing. We must not, therefore, give credit to our citizens for being the only supporters of the shocking performance. It gets a great deal of support from the countrymen who come to town expressly 'to see the elephant' * * *"

"Nothing, as we said, has been witnessed in a theatre in modern times so indecent as this spectacle. We can imagine there might have been in Sodom and Gomorrah such another place and scene, such another theatre and spectacle on the Broadway of those doomed cities just before fire and brimstone rained down upon them and buried them in the ruins.

"There were, we believe, similar places and scenes in Pompeii just as that city was buried beneath the eruption of Vesuvius. We may be saved, perhaps, from a like fate, on account of the many good people there are in New York. * * * But that does not do away with the guilt of tolerating or permitting such an exhibition to exist as that of Wheatley's. Our respectable citizens should cry it down, and the police should arrest all engaged in such a violation of public decency and morality. * * *

"Let all husbands, and parents and guardians who value the morals of their wives, their daughters and their wards, bear a watchful eye on their charges and keep them from out the walls of Niblo's Garden during the reign of the Black Crook. * * *

"If any of *The Herald's* readers, in spite of its warnings and advice, are determined on witnessing the indecent and dazzling brilliancy of the Black Crook, they should provide themselves with a piece of smoked grass."

But the abuse of *The Herald* was not the sole aid that helped to prop the success of the Crook. There was another—the religious war that was waged against it by a small portion of the New York pulpit. The most influential of the warriors—by "influential" I mean in his unconscious and unintentional aid to the Crook—was the Rev. Dr. Charles H. Smyth. He planted his batteries at the Cooper Institute, and on Sunday, Nov. 18, opened his fire with a red-hot shot at the fair breastworks of the Crook.

He took for his text:

"THE NUISANCES OF NEW YORK,
"PARTICULARLY
"THE NAKED TRUTH."

The text is not to be found in the Bible, but the reverend gentleman thought it had more powder in it and would make more noise than any Biblical one. Maybe he was right in this, but he was wrong if he supposed that New York sinners would rather hear "The Naked Truth" than see it. However, the Institute was well filled, and the sermon—if sermon it could be called—evidently pleased his congregated hearers. Nor were they the only ones who were tickled with it. *The Herald* published it entire on the following Monday, and Smyth surely had cause to be proud of his pulpit eloquence. The whole city was enraptured with it, and probably none had better reason for their rapture than the managers of The Black Crook.

This little bit of Smyth's "Naked Truth" will show why.

"Our chief concern to-day is with the dancing theatrical representations, and of a particular establishment, which has lately attracted a great deal of attention. I know not what may have been the motive that impelled the gentleman to whom it belongs, to set up its sights. Who can tell but their love of human nature in general is such that, from the most generous impulses, they have gotten up an expensive and dazzling entertainment purely for the purpose of lightening the cares of the busy and the careworn, by giving the latter an opportunity—and on lower terms than other extravagant places of amusement—of seeing by gaslight and hellfire light, and in the bronzed light of his Satanic Majesty's countenance, and in the red glare of the recording demon, the beautiful countenances, regular busts, trunks and limbs chiseled out from head to foot by Nature's own hand with an exquisiteness of perfection far surpassing any that the finest art of man has ever wrought in Parian marble, with charms more bewitching and attitudes of softness and luxury most fascinating. * * * Poor, dear, darling, charming, enchanting creatures! who could help loving them?"

Possibly there may have been a little brimstone in all this, but it was not of the sort that would scare the sight-loving theatregoer and frighten him away from Niblo's. If Hell-fire holds any terrors for the average New Yorker—which some people doubt—it must be poked under his nose in a very different manner. He may let his curiosity sleep occasionally, but it is easily aroused. When it is, he must and will satisfy it, and all the brimstone in this world, or the other either, can't stop him.

Now, among the listeners to the sermon of the reverend gentleman, I will say, without hesitation, there were few, if any, whose curiosity he had not awakened and who did not make an inward resolve to look at once upon the wickedness of the Crook: or, if they had already been guilty of that crime, to double it up by taking another look.

Unfortunately for the Crook, the reverend gentleman's bombardment came to an untimely end. His first broadside displeased the trustees of the Institute, and after reading *The Herald's* account of it, they sent for him and gave him their opinion: "Mr. Smyth, we are not pleased with the quality of your powder. It may be all that you think it is, but if it contains any brimstone, there is not enough orthodox in it to satisfy the noses of the trustees. You will therefore remove your batteries to other quarters, where noses are more heterodox or less critical."

And thus "The Crook" lost one of its props. However, its superstructure was now so strongly underpinned by popular support, the loss of one prop was of little consequence.

The following announce bill shows both the outlay of "The Crook" and the layout it had in store for its patrons. However, it was not produced on the 10th, as the bill stated it would be, because the managers were not quite ready with it, and were forced to postpone the opening until Wednesday, the 12th.

NIBLO'S GARDEN.
LESSEE AND MANAGER, WILLIAM WHEATLEY.
Doors open at 7. Begins at 7¾.
OPENING OF THE REGULAR SEASON.

Monday, September 10th, 1866, and every evening, and Saturday afternoon at 2 o'clock, will be presented an Original and Grand Magical Spectacular Drama in 4 acts, by C. M. BARRAS, ESQ., entitled,

THE BLACK CROOK,

the sole right of which production has been purchased by Mr. Wheatley, for New York and its vicinity. Mr. Wheatley is likewise happy in having entered into arrangements with Messrs. Jarrett & Palmer for the introduction of their

GREAT PARISIENNE BALLET TROUPE,

under the direction of the famed Maitre de Ballet, SIGNOR DAVID COSTA (from the Grand Opera, Paris).

PREMIER DANSEURS ASSOLUTE.

MLLE. MARIE BONFANTI, from the Grand Opera, Paris, and Covent Garden Theatre, London.

MLLE. RITA SANGAILI, from the Grand Opera, Berlin, and Her Majesty's Theatre, London

Their first appearance in America.

FIRST PREMIER AND SOLOIST.

MLLE. BETTY RIGL, from the Grand Opera, Paris.

Her first appearance in America.

SECOND PREMIERS AND SOLOISTS.

Mlle. Louise Mazzeri, Mlle. Giovanna Mazzeri,
Mlle. Guiseppi, Mlle. Amele Zuccoli,
M...e. Lusardi, Mlle. Eugenie Zuccoli,
Mlle. Marie Duclos, Mlle. Helene Duclos,
from Berlin, Milan, Paris and London.

CORYPHEES.

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|---|---|
| Mlle. E. Rigl, | Mlle. Gabrielle, |
| Mlle. Amande, | Mlle. Irban, |
| Mlle. Nathalie, | Mlle. Marie, |
| Mlle. Doche, | Mlle. Helene, |
| Mlle. Lacroix, | Mlle. Delval, |
| Mlle. Portois, | Mlle. Bertha, |
| Mlle. Chereri, | Mlle. L. Portois, |
| Mlle. Artois, | Mlle. Centbertrand, |
| Mlle. Elise, | Mlle. H. Delval, |
| Mlle. Duval, | Mlle. Paulina, |

from Paris, London and Berlin.
Their first appearance in America,
and
FIFTY AUXILIARY LADIES
selected from the principal theatres of London and America.

THE LEADING ROLES

of this, the most

RESPLENDENT, GRAND AND COSTLY PRODUCTION

ever presented on this Continent, will be sustained by the following artists, comprising many well known names and new candidates for public favor:

Misses Annie Kemp (Prima donna Contralto from Coven Garden, London; her first appearance in America in six years). Mary Wells, Rose Morton (from Royal Lyceum Theatre, London; her first appearance in America). Millie Cavendish (from Theatre Royal, Drury Lane, London; her first appearance in America). Messrs. George C. Boniface (first appearance in many years). J. G. Burnett, H. C. Morton (first appearance). George Atkins (from Sadler's Wells Theatre, London; first appearance in America). The well known Pantomimist, Hernandez Foster (his first appearance at this theatre). J. W. Blaisdell, E. B. Holmes, F. Barry, Rendle, &c., &c.

The Drama produced under the immediate direction of W. WHEATLEY.

The gorgeous and brilliant new scenery by those eminent masters of Scenic Art, MESSRS. RICHARD MARSTON (of the Covent Garden, London), J. E. HAYES, R. SMITH, B. A. STRONG, L. F. SERVER, and WALACK.

THE DAZZLING TRANSFORMATION SCENE,
painted by
THE BROTHERS BREW,

of London, for E. M. Smith, Esq., of Astley's Theatre, London, and purchased by Messrs. Jarrett & Palmer, at a cost of FIFTEEN THOUSAND DOLLARS.

ESPECIAL NEW MUSIC,

composed by Thomas E. Baker, by courtesy of Leonard Grover, Esq., and produced under the baton of H. G. Dodworth.

ENTIRELY NEW AND SUPERB COSTUMES,
by M. Philipe.

The GLITTERING AND ENTIRELY NEW ARMORS and BALLET PARAPHERNALIA, prepared expressly in Paris, by Granger.

ENTIRELY NEW PROPERTIES AND APPOINTMENTS,
by S. Wallis.

THE NEW STAGE AND MACHINERY,

combining the greatest improvements of Europe and America, making it equal, if not superior to any in the world, and constructed at a cost of over ten thousand dollars, by those skillful machinists, John Froude, of Her Majesty's Theatre, London, and Benson Sherwood of this establishment.

THE COMPLETE GAS CONTRIVANCES,

by C. Murray. The Calcium Lights, &c., for the Transformation Scene, by Charles Seward, of London (engaged expressly for the occasion).

The whole involving an outlay of
FIFTY THOUSAND DOLLARS.

Admission, 75 cents. Secured seats in Dress Circle, $1.00. Reserved seats in Parquet and Parquet Circle, $1.50. Family Circle (entrance on Crosby Street), 50 cents. Private Boxes, $8 and $10.

Seats secured six days in advance.

The cast on the bills of the night was as follows:

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|---|---|
| Count Wolfenstein | J. W. Blaisdell |
| Rodolphe | Geo. C. Boniface |
| Von Puffengruntz | J. G. Burnett |
| Hertzog | Chas. N. Morton |
| Greppo | George Atkins |
| Dragonfin | Hernandez Foster |
| Zamiel | E. B. Holmes |
| Skuidaweip | Mr. Rendle |
| Red Glare | Mr. Clark |
| Wolfgar | E. Barry |
| Bruno | Mr. Ellis |
| Ian | Mr. Little |
| Casper | Mr. Weaver |
| Stalacta | Annie Kemp |
| Amina | Rose Morton |
| Dame Barbara | Mary Wells |
| Carline | Millie Cavendish |
| Rosetta | Miss C. Whitlock |

The nightly expenses exceeded $1,000; the weekly salaries—the European part of these—amounting to $1,075 in gold, or more than $1,500 in greenbacks, for gold was then quoted at 150.

The piece had a continuous run of nearly sixteen months, bringing a profit of about $300,000 to Wheatley, together with an equal amount to Jarrett & Palmer (to be divided between them).

I have already mentioned that the sum realized by Barras on his various sales of "the right to play the Crook" amounted to $60,000. (The figures are his own, not mine).

The ticket speculators, too, had a finger in "The Crook's" pie. Fred Rullman—then the king of their clan—told me that he made $30,000 during its run, and doubtless there were others of them who made enough to supply their stomachs with beer and pretzels for the remainder of their days.

I have said nothing of the literary merits of "The Crook," and for the best of reasons—it had none. However, if this were a fault, it was one that its patrons were ready and quite willing to overlook. Perhaps they thought that elegant writing, with its carefully picked words, dainty phrases, and smooth-flowing sentences was all well enough in its place, but they wanted something else—something to dazzle the eye and tickle the ear—something to strangle their cares and slaughter their troubles—something to make them forget the note that would come due on the morrow, with no money to meet it. Well, if all this was what they were after, they should have been thankful to "The Black Crook" for giving it to them.

These dainty musical artistes are at present on the Western time, duplicating their Eastern success. Their solos and duets on various instruments are an enjoyable number on any bill.

### BARRY AND HENNESSEY.

Jim Hennessey is the original Irish Biddy. "You Can't Keep a Good Man Down," is again working with his old partner, Dave Barry, in their new act, entitled "Kate and Michael Flynn."

### MR. AND MRS. BILLY HART.

Billy Hart, the Mysterious Man in Blue, with La Belle Marie, America's most versatile little artiste, are soon to be seen in vaudeville, in an original novel comedy act, "A Circus Girl; or, the Fly Flirt."

Few legitimate actresses who have entered the vaudeville field have made the sudden rise from vaudeville obscurity to notable prominence that Beatrice Ingram has during the past few weeks. There are two reasons that are most apparent. In the first place, Miss Ingram is an actress of exceptional ability, magnetism, attractiveness and well schooled experience. In the second, she has a remarkably good vehicle, Porter Emerson Browne's playlet, "The Duchess," being a little gem of one act play writing. There was not a critic, either on any of the theatrical journals or connected with the daily press, who commented upon the act and Miss Ingram's work during her first week in New York City that did not go to considerable pains to praise both the offering and the acting of the "star" and her supporting company.

"Hank," in THE CLIPPER, said: "It rubs elbows with human nature, gets the interest in a firm grip, and never lets up until the last line has been spoken. Acts of this kind are what vaudeville wants." Miss Ingram is booked solid for seventy weeks over the United and Orpheum circuits.

## SOME BURLESQUE STATISTICS.

### BY ROGER IMHOF.

Burlesque is the direct evolution of the old time specialty shows, consuming a decade to completely obliterate that form of entertainment, with one exception (Martin Beck's Orpheum Show).

Some of the old time specialty shows, the forerunners of the present burlesque shows, were, Shea's Quinciplexel, John D. Hopkins' Trans-Oceanics, Fields & Hanson's Drawing Cards, Reeves & Palmer's Cosmopolitans, Sam Devere's Own Company, Gus Hill's Novelties, Tony Pastor's Road Show, Tom Grenier's Big City Show, the Howard Athenæum Star Specialty Co., Tony Denier's Pantomimists, Harry Miner's Mammoth Combination, Hallen & Hart's First Prize Ideals, Jas. H. Donaldson's Specialty Company, Mlle. Ani's Merry Monarchs, Kalbfield's Orpheum Stars, Gotthold's Celebrities, Harry Williams' Meteors, Reilly & Wood's Big Show, Flying Jordans' Vaudeville Company, Lester & Allen's Specialty Co., Castle's Celebrities, Niles, Evans, Bryant & Hoey's Combination, Pat Rooney's Company, Hyde's Comedians, Stroh's Vaudevilles, the Great Lafayette Show, the Wood Sisters Company, Weber & Fields' Own Company, the Russell Brothers Comedians, Roger Bros.' Specialty Co., and McIntyre & Heath's Comedians.

Following these came the athletic combinations: Wm. Muldoon's Mammoth Athletic Combination, Rober & Crane Bros.' Specialty Co., Martin Julian's Show, John L. Sullivan's Vaudeville Company, Jack McAuliffe's Combination, and Geo. Dixon's Specialty Company, Bob Fitzsimmons, Jack O'Brien, Jas. J. Jeffries and James J. Corbett all headed athletic and specialty shows before their advent into drama. The mixed shows followed for a time, and had their just run until now they are nearly if not quite extinct. Sam T. Jack's Creoles, John Isham's Octoroons, Al. Reeves' Company, South Before the War, and the Black Patti Troubadours were some of the shows of the mixed class.

The specialty shows finally added an afterpiece to their attractions, and that adjunct was really the beginning of the now numerous burlesque shows. In time a chorus of girls were added, and the specialty show offered a short burlesque at its end with the chorus as a dressing. Finally, to get the benefit of the chorus, a first-part was introduced, minstrel first part at first, and the female contingent sat about in swings and the like, the better to disport themselves to please the public eye. The Rentz-Santley was the first of the regulation burlesque shows to attain prominence, and to this day it is still in existence. This was closely followed by Bob Manchester's Night Owls, an offspring from the Rentz-Santley Show.

Shellbacher's Combination, Zero, the Lilly Clay Company, and the Devine Family Allied Attraction were all early in the field, though to M. B. Leavitt, Bob Manchester and Joe Oppenheimer belong the *premier* burlesque laurels from a point of service view. They were the early burlesque purveyors, and are still active in the same sort of amusement. Many of the owners or managers of the once straight specialty shows are now factors in the field of burlesque. The swath of time has cut through the field of specialty managers and only a few of the younger men have been spared. In the present form, Gus Hill, Al. Reeves and Pat Reilly are the only managers of the former specialty show who are active in burlesque, though Sam Scribner entered the specialty field by purchasing one of the Harry Williams shows, and is now a power in burlesque. Harry Williams Jr., James Hyde Jr. and Tom and Eddie Miner are sons of former specialty show owners, who now continue in the burlesque game. Pure and simple, burlesque is the advanced stage of the primitive olio shows, with the afterpiece. Burlesque in its present form will always be a popular form of amusement, provided it is kept on a plane of respectability. It is a composite form of entertainment, and one who cannot at some time during the progress of a burlesque show, be entertained, is really "a hard boiled egg," to use the vernacular of the showman. To prove burlesque is popular and still growing may be realized from the following figures, carefully compiled and at no time exaggerated:

Thirty-four principal cities of this country support one or more theatres devoted to burlesque, there being seventy theatres to be exact, offering this class of amusement. There are seventy completely equipped shows, each averaging about thirty-five people. Each theatre employs in the way of musicians, stage help, ticket men, billposters, etc., about thirty people. It will therefore be noticed that there are directly employed in the burlesque field very close to five thousand individuals. Figuring that each has three dependent on him or her, as the case may be, you can readily see that fifteen thousand people depend on the burlesque shows for a livelihood. Quite an item for a once commonplace form of amusement. The average equipment of these shows would go to four thousand dollers, so that with seventy like productions we have $280,000,000 invested. The weekly intake of these shows, considering the average at $2,500, amounts to $2,00,000—more than double the receipts of all the Broadway theatres combined, granting that they are all playing successes. And would it startle some to know that there is twenty-five million dollars invested in burlesque theatres?

All of them devoted to consecutive burlesque entertainment. Again a stunning total for a once chaotic entertainment.

Fourteen per cent. of the burlesque employees are property holders, and twenty-two per cent. of the owners are taxpayers, a pretty fair average of eighteen per cent. for employer and employee.

This statement mildly contradicts the line of the old Blue Laws, wherein a showman and an actor was classed and legally qualified as a "Gentleman Vagabond." The relative salary of the burlesquer would stand comparison too. Of the seven classes of entertainment—i. e., opera, legitimate, vaudeville, melodrama, minstrelsy, circus and burlesque—the three former are fifteen per cent. higher, while the three latter are twenty per cent. lower, leaving burlesque in the middle class.

As regards the certainty of season and managerial reliability, burlesque towers 1,000 per cent. over any other class of amusement. There has never been a failure since the formation of the burlesque wheels, either of which has a million capital behind it, therefore guaranteeing positive protection to the performer and employee.

The future of burlesque is not at all in quandary. If it gains admirers at the same rate in the future as it has in the past, hippodromes will be built to accommodate its patrons. It will outlive any other form of amusement, for the reason that it embraces a portion of each. With the opening of the new Columbia on Broadway, devoted to burlesque, many theatrical iconoclasts have changed their vocation.

To the sponsors and censors will fall the responsibility of future burlesque pretentiousness, and in its present plane and higher aim, much can be expected of it.

NAT. M. WILLS, "THE HAPPY TRAMP."

**KLEEN, THE HYPNOTIST,**

Made his first appearance in New York July 12, 1909, and on Jan. 12, 1910, gave his four hundred and twelfth performance in the fortieth theatre. Therefore, Kleen has played more theatres and given a greater number of performances in Greater New York during the above period than any other five hypnotists combined. Nine of the theatres were booked by the United Booking Offices, and the other theatres were booked by the managers sending direct for Kleen. Kleen hangs a man, and has several startling tests for the near future.

**AUGUSTA GLOSÉ.**

Miss Glose has been winning praise for her delicate little specialties, which she cleverly projects across the footlights. A few excerpts from press notices best tell the manner in which her delightful offerings are received: "She is good to look at, with her wholesome, genial air of well being." "She is free from the artificial mannerisms of so many of her vaudeville co-stars." "She sits at the piano and reels off a string of old and new limericks to a pretty accompaniment." "She speaks songs to her own piano accompaniment." "Miss Glose, an American girl, has added to her endowments of nature, refinement and entertaining qualities of an artistic turn."

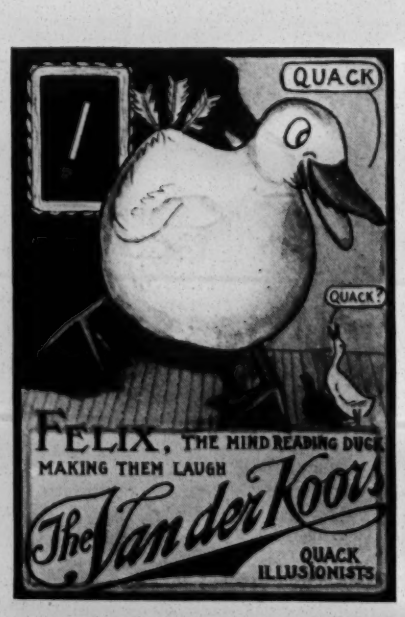
Miss Glose is now playing the United time.

**YARICK AND LALONDA**

Are known as "The Fashionplate Impersonators." They carry five trunks of gorgeous wardrobe, and, besides making half a dozen changes in their act, they change completely each day. This makes the act a big drawing card with the ladies, as they are bound to come back to see what they will wear next. Another thing, theirs is the only "male sister act" in the business. Two young men appearing as dashing soubrettes! Their work differs from most female impersonating acts, as theirs is mostly all dancing and all life. For two years in New York City they have been presenting their repertory of acts without a day's lay-off, and in some houses they have played as many as eight weeks. Their permanent address is in care of THE CLIPPER.

**THE VAN DER KOORS.**

The above cartoon represents the original mind-reading duck of the Van der Koors., whose novel act stands alone in the realms of comedy magic. One of their 1910 press notices reads: "Their comedy illusions are very funny, and the big scream of a 'mind-reading duck' is touted as one of the funniest events now before the public. This particular line of work has never been attempted, and it is safe to say it will not be imitated, because of its difficulty." However, in spite of this comment, attempts have been made to imitate the big duck, but the great difficulty of the impersonation stands in the way, and the imitators have found it impossible to even approach the perfection reached by the original.

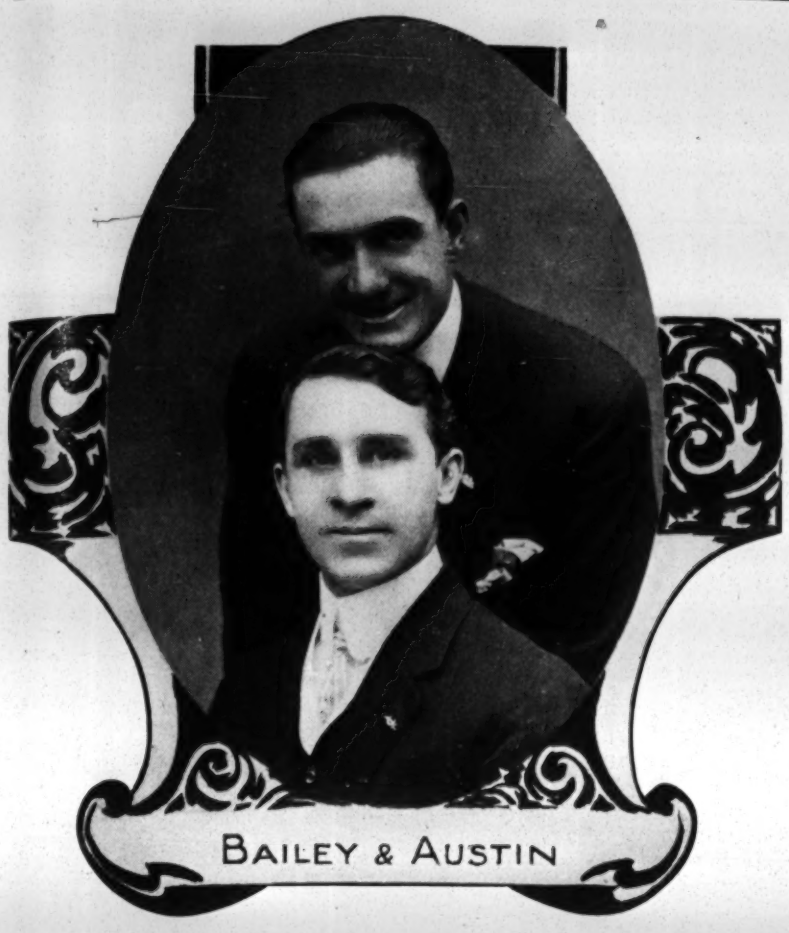



**MR. AND MRS. ANTONIO (TONY) FLORENZ**

Were married this season, and Mrs. Florenz is at present a member of the Florenz Family (society acrobats), who are a big feature on all vaudeville bills that they have played this season. The act has just completed their third return engagement over the Pantages circuit. They are booked to open with the Ringling Bros.' Circus this Spring.

**THE BALIOTS**

Are famous sensational novelty gymnasts. Their booking agent is Paul Durand.

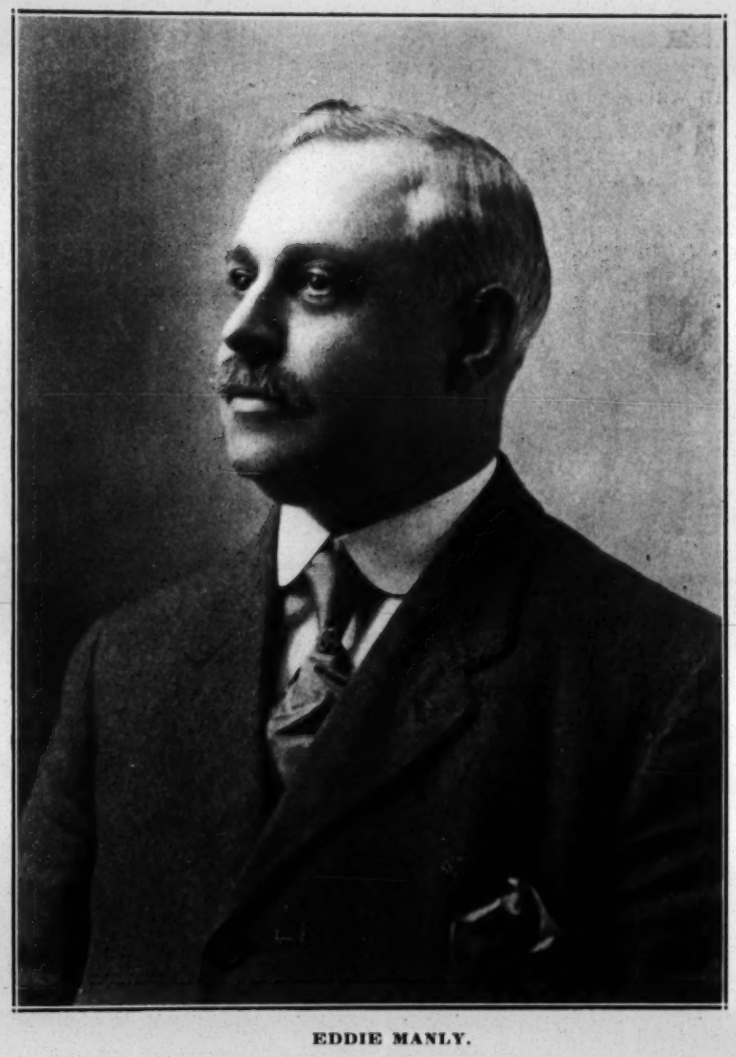



**BAILEY AND AUSTIN,**

Who are starring in "The Top o' th' World" this season, will star in a new piece next season. These two clever comedians have added new material in "The Top o' th' World" in the line of bagpipes and saxophones, and next season they will introduce several novelties. Fred Bailey, who in private life is Fred Higginson, is the son of Polly Higginson, who was one of Kiralfy's *premiere* dancers in 1875-80. Mr. Bailey made his first appearance with the Herbert Bros. (acrobats), in 1881, who were then doing the stilts at the London Theatre, New York City, doing the drum major. Later he played small parts in "Michael Strogoff," "The Romany Rye," "The Black Crook," "Sieba and the Seven Ravens," "Around the World in Eighty Days" and "The Rat Catcher; or, The Piper of Hamlin." Ralph Austin, who was the comedian of the Tossing Austins for twelve years before joining Fred Bailey, is one of the cleverest of comedy jugglers in the profession. He is very versatile, being a good dancer and clever comedian. In 1890 Mr. Austin made his first appearance as a member of the team of Curran and Austin, and in 1894 joined his brother, Fred Austin, who headed the team known as the Tossing Austins, and with him played all the principal cities in Europe and Australia. They also played principal comedy parts in an English pantomime in Nottingham, Eng. In 1895 he joined Fred Bailey, and the team have become two of the most successful musical comedy stars in this country.

**EDDIE MANLY**

Is the well known theatrical hotel owner of Brooklyn, N. Y. He takes this medium of conveying his best wishes to his friends, amongst whom are numbered performers who are now appearing throughout the world. Mr. Manly recalls as his old intimates the most popular artists in the profession of their day, who have been long deceased, amongst whom were Tony Pastor, Bobby Newcomb, Pete Dailey, Dan Daly, Delehanty and Hengler, Tony Hart, Geo. Rice, Birch Wambold and Backus, Ezra Kendall, Josh Hart, Dan Bryant, Frank Bryan, Billy Hoey and his brother Jimmy, Billy West, Joe Nestor, Billy Emerson, Bobby Raymond, Harry Morris, Sam Devere, Hen Mason, Harry and John Kernell, Jack Bryce, Jack Connolly and many others. Mr. Manly is still doing business at his old stand, 52 Willoughby Street, Brooklyn, and still catering to the profession.



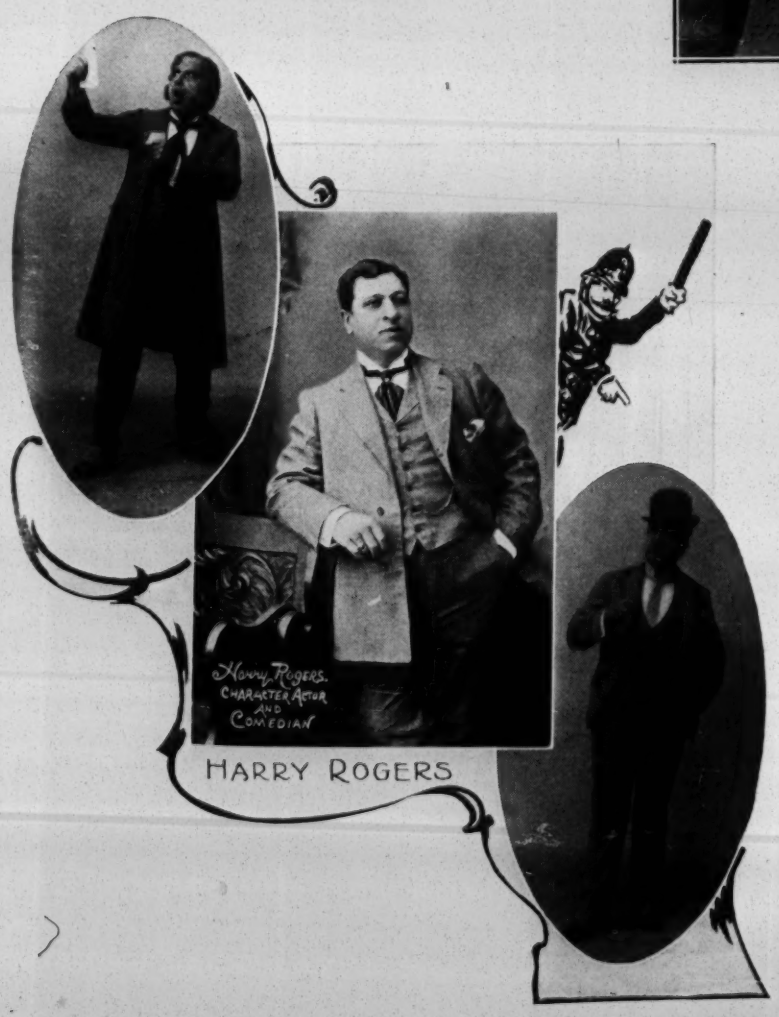
**EDDIE MANLY.**

**HARRY CORSON CLARKE AND MARGARET DALE OWEN.**

Harry Corson Clarke and Margaret Dale Owen, having returned from a successful year abroad, are booked solid in America until June, and will probably sail for a tour of the world in August.

**FLORENCE MILLS.**

Florence Mills, who recently closed with Fred Irwin's Gibson Girls Co., will shortly be seen in a Broadway show. Miss Mills has had a number of offers with both musical comedy and burlesque. Miss Mills, who not only possesses a sweet soprano voice, can also act and dance. The feature of Irwin's Show was her great dramatic dance (The Dance of Death), which won her lots of praise.




**HARRY ROGERS, IN "TOLD IN A FLAT."**

"Hank," in THE CLIPPER, says: "Harry Rogers and his company played a little melodramatic offering at the American, Newark, N. J., last week, called 'Told in a Flat,' which recites in pulse quickening dialogue and with an ever watchful eye on the thrills, a story of an adventuress who is wanted by the police. Isaacs, a detective, finally gets the evidence he is after and the woman is secured.

"This story is told in ingenious manner, and there are many intense situations in it. The audience was interested in the plot and the players, and there was much favor shown the piece. Mr. Rogers played the dual role of Hawkins, the thief, and Solomon Isaacs, a Jew detective, differentiating the parts with a nicety that carried each portrayal to separate success. His work was highly commendable, and there was liberal reward for his efforts. Miss Marshall played the adventuress well, while John Roberts, as a detective, and W. Francis Clark, as a butler, also aided Mr. Rogers."

Mr. Rogers intends to produce a single act, introducing character songs.

# HERE'S TO THE NEW YEAR

AND TO THE

# NEW SONG SUCCESSES

**CHAS. K. HARRIS, who is closer to the hearts of the people than any other living composer, as well as America's most successful music publisher, takes pleasure in presenting to the Singing Profession of both Continents his latest list of Ballads and Novelty Song Successes for the seasons of 1910 and 1911.**

## "IN THE CITY WHERE NOBODY CARES"

**By CHAS. K. HARRIS**

THE GREATEST DESCRIPTIVE SONG-STORY OF NEW YORK LIFE WRITTEN SINCE HARRIS' FAMOUS "FALLEN BY THE WAYSIDE," "CAST ASIDE" AND "FOR OLD TIME SAKE." BEAUTIFUL COLORED SLIDES THAT WILL STARTLE YOU.

## "WAS I A FOOL?"

**By CHAS. K. HARRIS**

DESTINED TO BE THE WORLD'S CHAMPION BALLAD HIT. BEAUTIFUL COLORED SLIDES NOW READY.

## "'SCUSE ME TO-DAY"

**By CHAS. K. HARRIS**

THE GREATEST CHILD-STORY SONG WRITTEN SINCE "ALWAYS IN THE WAY." MAGNIFICENT COLORED SLIDES, WHICH ARE CREATING A SENSATION.

## "AFTER 'WHILE"

**By CHAS. K. HARRIS**

THE MOST REALISTIC SENTIMENTAL BALLAD WRITTEN IN TWENTY YEARS. JUST FINISHED—A BEAUTIFUL SET OF ORIGINAL SLIDES, TAKEN FROM LIFE.

## "'MID THE BLUE GRASS OF KENTUCKY"

**By CHAS. K. HARRIS**

THE ONLY PASTORAL SONG WRITTEN AND PUBLISHED THIS YEAR. FINE SLIDES, TAKEN IN KENTUCKY.

## "NOBODY KNOWS, NOBODY CARES"

**By CHAS. K. HARRIS**

THE STANDARD BALLAD SONG SUCCESS OF THE WORLD. MAGNIFICENT SLIDES, TAKEN IN ALL DIFFERENT PARTS OF THE WORLD.

## "WHEN LOVE COMES STEALING INTO YOUR HEART"

**By McCARTHY and DE COSTA**

THIS SONG WILL BE SUNG BY MORE SINGERS THAN ANY SONG OF ITS KIND PUBLISHED IN THE YEAR 1910.

## "MY SISTER JULIET"

**By EVANS and LUSK**

THE GREATEST ITALIAN NOVELTY SONG EVER PUBLISHED. IF YOU DON'T BELIEVE IT, SEND FOR A COPY YOURSELF.

## "I'LL GET YOU YET LITTLE GIRL"

**By TERRY and ELEANOR SHERMAN**

THE SMARTEST, CUTEST AND MOST ORIGINAL SONG WRITTEN THIS SEASON.

## "OH, YOU CANDY KID"

**By ADAMS and GOLDEN**

FROM "THE CANDY SHOP," NOW RELEASED—ANYONE CAN MAKE A HIT WITH THIS SONG.

## "FOOLISH QUESTIONS"

**By SLOANE and LEE**

THE GREAT NOVELTY SONG HIT OF "THE BEAUTY SPOT" SHOW.

## "LOVE ME JUST A LITTLE BIT"

**By McKEON and WALKER**

A CONVERSATION SONG THAT WILL MAKE YOU SIT UP AND TAKE NOTICE—THE REFRAIN ONCE HEARD, NEVER FORGOTTEN.

## "LOVE ME ALL THE TIME"

**By JOS. E. HOWARD**

FROM "THE BLUE MOUSE," SUNG BY MABEL BARRISON AND JOS. E. HOWARD.

## "DOWN WHERE THE WATERMELON GROWS"

**By EVANS and SHIELDS**

SUNG WITH GREAT SUCCESS IN THE COHAN & HARRIS MINSTRELS.

**PROFESSIONAL COPIES TO RECOGNIZED SINGERS ONLY, ENCLOSING PROGRAM. NO CARDS**

**If you play Chicago, do not write to the New York Office. We have a Chicago Office in the Grand Opera House Building, where competent pianists will only be too pleased to play you over any song advertised on this page and make you full Orchestrations in any key.**

**ADDRESS ALL COMMUNICATIONS TO THE MAIN OFFICE**

# CHAS. K. HARRIS

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DRAMATIC VAUDEVILLE BURLESQUE CIRCUS

# NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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# THE BABBLER.

## He Talks About You and the Things You Say and Do, in a Purely Personal Way.

BY MORRIS JONES.

"I wuz chattin' to Felix, the trombone player up at the Vaudeville Theatre, this mornin'.

"Fine old scout is Felix. He celebrated the twenty-fifth anniversary of his career as a trombone player, and believe me, he sure is the proud old peacock that his bellows has held out so long.

"We got to talkin' about things lastin' forever, an' how the old institutions keep a death grip on things and don't show no disposition to let go, even when they've passed the usual perlou o' time figgered out for 'em by the little lad with the book.

"Felix got reminiscent during our chat and tol' me the story o' Heinie Hanson, who bangs the traps in the orchestras. Heinie is one o' the peculiar characters in the musical line.

"He landed in this country about fifty-one years ago, the usual emigrant kid, without much to commend him to the serious attention o' the country.

"After the customs boys got through searchin' him fer stray bombs an' anything else that would disturb the peace an' quiet o' our glorious country, he wuz given a clean bill o' health and turned adrift, to take the train to go to his mother's brother, who lived somewhere in Minnesota.

"Heinie got outside the pen at the island and blinked at the strange surroundings which met his eyes, and, instead o' findin' his way to the railroad station, he found himself shaking hands with a dark-eyed stranger who had walked up behind him an' interrupted him in his gaze across the bay.

"'Havin' a little look around, friend?' he asked.

"Heinie, who spoke very good low German, answered that wuz exactly what he wuz doin', an' with the stranger's permission he would keep on lookin'.

"Seein' as how he pulled it off in German, the dark man, who looked him over carefully, couldn't understand the come-back, and thought as how Heinie wuz stallin' him fer a touch, or a smoke, or somethin'.

"At any rate, he wuzn't a little bit discouraged, an' linked his arm right in with Heinie's and walked him over into Broadway and steered in a general Northerly direction.

"Now, Heinie wuzn't no easy mark, even though he did look like a musical comedy chorus man in his make-up. So he jus' nachally allowed himself to be steered, fer about ten minutes, an' then, in a very quiet but regular way, disentangled his mit from the stranger and bid him a merry adieu.

"Result: The stranger wuz out one smoke.

"Over in his native land, Heinie wuz rated as some moosiker—he could play the drum like all possessed.

"While he wuz walking along, takin' in the sights, he pipes a band blowin' its head off, comin' down the street—a jolly ol' drum major doin' an Indian club exercise with his four foot wand.

"Now, if there wuz one thing that Heinie wuz exceptional strong fer, it wuz a band, so he calls a halt on himself an' about faces, followin' the music down the street.

"He pegged along after the wind-jammers fer a couple o' hours, forgettin' all about the train over on the Jersey side, waitin' to whisk him off to the West.

"Finally the instrumental aggregation winds up at their little hall, and Heinie, without havin' much idea o' what he wuz doin', pikes in after the troupe.

"While nosin' about, watchin' things, a big fat feller blows up ter him and inquires to know what's his business.

"Heinie, being limited on the English vocabulary, pulls off the big reply in Dutch, which ol' fatty got in a minnit, and answers Heinie back in the same tongue.

"They understood each other.

"Well, the long an' short o' the whole matter wuz that Heinie never did go to his uncle. He got to practisin' with the band, and before long wuz assistant drummer.

"The regular drummer, who suffered very much from chronic asthma, croaked soon after, and Heinie got a regular job as beater o' the sheep-skin box.

"Fer about a year he stuck to the job, and then, not havin' much to think about, got to blowin' in the trombone which belonged to one o' the ginks in the troupe.

"He found it good medicine, and saved up his pennies until he had enough to buy him a sure enough second-hand trombone, an' the first thing anybody knew Heinie wuz a full fledged trombone player.

"But he found that it wuz much easier beatin' the drum than spendin' all your breath on a brass tube, so he soon gave up the idea of bein' the leadin' trombonist in captivity, and went back to his first love, the drum.

"Bein' a clever guy with his head, as well as with his lunch hooks, Heinie soon began makin' improvements on the drum thing, an' found out that the triangle wuz a good thing to work in with the air pressure.

"Then he got busy with the trap drum, and inside o' a couple o' years he wuz recognized as the one best bet in his line.

"Knowin' this, it wuzn't long before a better band got hold o' Heinie, an' he joined a regular orchestra—learnin' to read music. He soon wuz recognized as a first class A1 drummer.

"Now, Heinie had red hair, which didn't add anything to his chances o' gettin' in the Adonis class o' handsome brutes, but even with this handicap he managed to keep workin', stickin' by the odd pennies in the ol' family sock right along.

"Then, after he had made good with the band, he got to be recognized as the main guy drummer, an' he got an offer to go in the orchestra of one of the big opera houses—which, needless for me to tell you, he grabbed like a drownin' man clutches at a straw.

"He wuz one o' the institutions at the opery—his hair formin' a dainty fringe around his nob, an' makin' him a picturesque lookin' gink, as he filed in with the regulars in the band.

"Now comes the strange part o' the story. Heinie had never been extra strong fer the ladies; in fact, he had done ev'rything except sleep with his drums—he wuz one o' those kind o' guys that dream and eat music—as I remarked before, he wuz a regular moosiker.

"Well, one o' the dames in the company happened to be singin' in an opery that called for a lot o' hard work on the part o' the drummer—one o' those Wagnerian fellers with lots o' noise from the brasses and everlastin' beatin' on the drums.

"When it came to jolly ol' Wagner, Heinie wuz right in his element, and the way he did everlastin' pound that bunch o' parchments wuz enough to make a dead man turn over and snore in agony.

"The big finale to the second act caught ol' Heinie workin' his bloomin' head off, gettin' the proper excitement worked up.

"The mob on the stage were bellerin' their heads off, while the director o' the orchestra wuz swingin' his flippers out o' joint, gettin' the proper response from his jolly ol' boys.

"After the big curtain had fallen on the last o' the performance, Heinie, who wuz busy coverin' up his drums fer the night—he wuz as careful o' his outfit as a child is of a new toy—had a note handed him by one o' the call boys.

"The note wuz from the leadin' soprano, who asked Heinie would he come to see her in her dressin' room.

"Now, the drummer wuz sort o' taken back at the note, but he didn't give it much thought. When he'd gotten through packin' the drums up tight, he went back stage and then to the singer's dressin' room.

"After knockin' and bein' invited to enter, Heinie went in and wuz greeted mos' affectionately by the singer, who shook his hand and tol' Heinie what she thought o' him—that he wuz jus' the grandest little drummer who'd ever drummed a Wagnerian opera.

"'Yes, to be course,' replied Heinie, gettin' sort o' balled up in his talk. 'It is easy, madame, believe me, to play fer such a nice singer as you, yes!'

"You'll notice that Heinie wuzn't at all backward with the speech thing—he acted as though he'd been used to handin' out pretty talk all his life.

"Well, the upshot o' the whole thing wuz that Heinie accepted an invite to visit the singer at her home, and when he went there the lady made such a fuss over him that the drummer began figgerin' out what sort o' lay-out it wuz, and how much nicer it wuz to have a woman purrin' over you to beatin' it back to your own room and doin' the bachelor thing every day.

"The singer lady soon found out that she'd made a hit with Heinie, and before the poor, old, dazzled Dutchman knew what wuz comin' off, he'd proposed to the singer, and to his intense astonishment had been accepted.

"It wuzn't long after that they were married, and Heinie went home every night with his new missus, and found livin' double wuz lots more human than hittin' the hay all by your loney.

"This wuz a good many years ago, and after they had a little family the singer decided she'd retire on what they'd earned—lettin' Heinie continue in the orchestra as drummer extraordinary.

"He had a life job. Never had there been such a drummer!

"Meanwhile the oldest of the young Heinies had grown up, and his pop had taught him all about the business of beatin' a drum in a scientific manner. The Gretchens all turned out to be good singers, and mother, the late Wagnerian star, soon had them workin' in a repertory o' operas.

"Heinie grew more bald, until all the hair he had wuz a cute fringe o' brick-red hay, which stuck out so cute from under the skull-cap he wore. He wuz the big joke among his brother musicians, for his romance wuz the story o' the musical unions all over the country—everybody knew Heinie, at least by reputation.

"But all the time he kept plantin' the good ol' cash in the family sock, an' about three years ago he an' his frau opened them a music studio, where all the aspirin' youngsters who think they're great singers can have their tubes tested and proper measurements taken for a financial consideration.

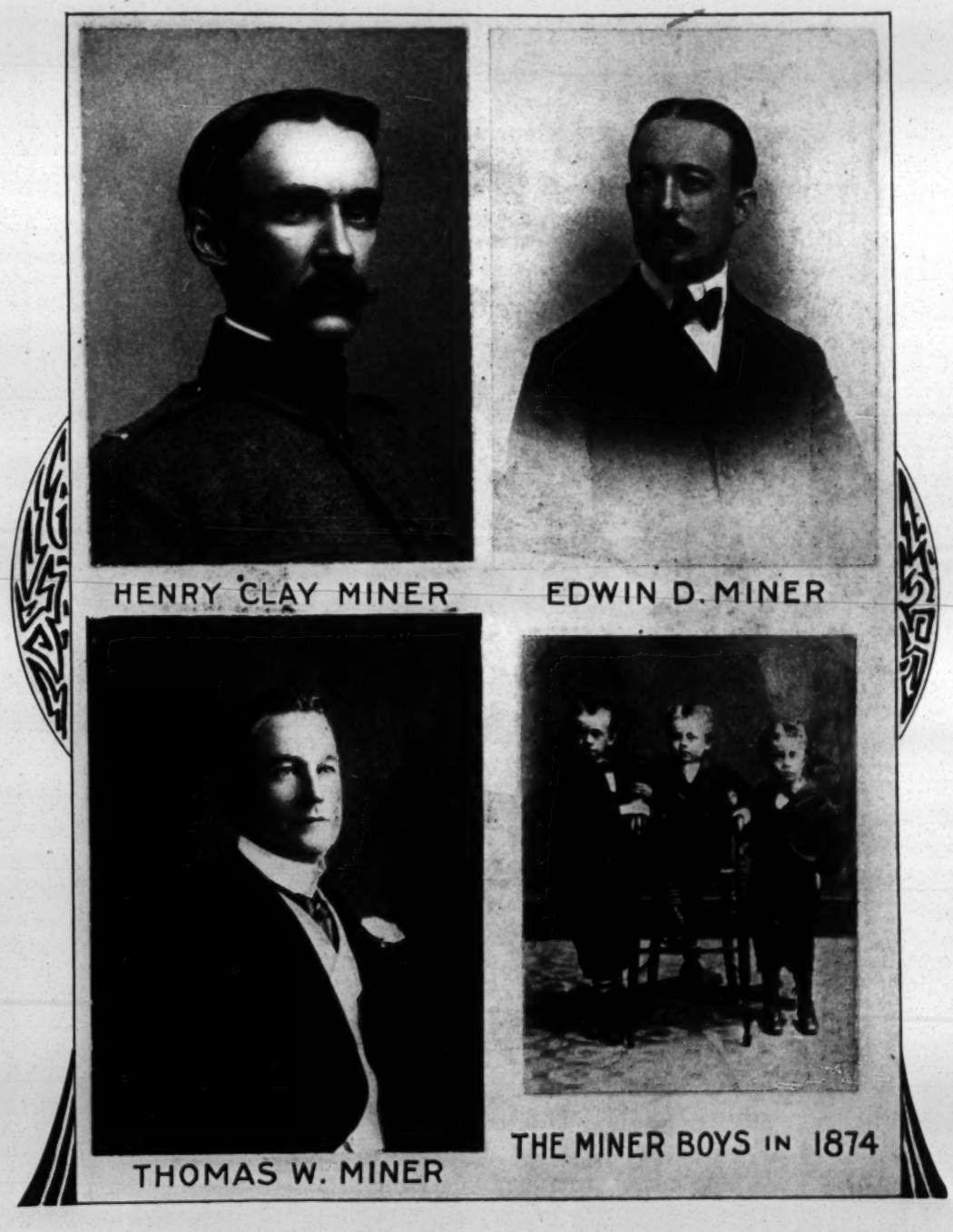
"Heinie's rated pretty high in the financial agencies—an' besides he's still beatin' the drums at the opery house. But there's one difference, no more leadin' singers have attempted to get Heinie to come back stage after the show.

"I've just told Heinie's story to show that it always pays to keep close up to the band. If Heinie hadn't stuck close to the band he heard the day he landed, he'd not been the proprietor o' the studio, with his flock o' Gretchens and Heinies around him, and his Freda.

"If he'd a'taken the train to Jersey City fifty one years ago he'd a'been the sole owner o' a delicatessen shop by this time, somewhere out in Minnesota.

"What became of his uncle? Oh, Heinie looked him up later on, and discovered that he wuz a real uncle—every Summer the Heinies go out and help the ol' man blow in some o' the money he's been savin' up fer a rainy day.

"Be like Heinie; Stick to the Band and You'll Always Be Up with the Procession!"




## OLCOTT WILL SPEND MONTH IN FLORIDA.

Chauncey Olcott will close his Fall and Winter season in "Ragged Robin," on Feb. 26, and will spend four weeks of Lent at Hobe Sound, Fla., with his manager, Augustus Pitou.

VAN HOVEN, "The Mad Magician," opened at Springfield, Mass., and will follow this by beginning playing New York City Feb. 21, for three weeks.

## "CHANTECLER" FOR AMERICA.

Charles Frohman has acquired the rights of "Chantecler," the Rostand drama which is causing world wide talk.

Mr. Frohman will duplicate the Paris production in New York, Chicago and Boston next season. In association with MM. Arts and Coquelin, of the Porte St. Martin Theatre, Paris, he has secured the rights for the English speaking world, and for his productions will use a translation made by the author's son.

The first performance of "Chantecler" in English will be given in New York, and acted entirely by an American cast, but with the production, costumes and scenery made in Paris.

## GEORGE W. HEAD JR. APOLOGIZES.

The unique and handsome full page advertisement of the Head Publishing Company, on the second cover page of this number, contains the names of a few of this enterprising firm's hits. It also mentions performers, big and little, who are entitled to the thanks and best wishes of this new house.

Since making up the "copy" for the advertisement, many players of standing have joined the ranks of the Head Company, and George W. Head Jr., the hustling president of this firm, takes this method of apologizing for a seeming omission of mention to the following who have recently came into the fold: Nat M. Wills, Anna Lloyd, Those Three Fellows, Shep Camp, Al Jolson, Trocadero Quartette, the Five Rollicking Girls, Walter Hawley, Melody Four, Clausen Sisters, Paul Durand Trio, Ruth Rogers, Jacklin and Lang, Vincent Sisters, U. S. Quartette, Mildred Bell, Clara Raymond, Harry Mantell, Grafton Baker, Marjorie Riley, Patrick and Westbrook, Davis and Houge, and many others who will be mentioned in a later edition of THE CLIPPER.

Mr. Head, president and treasurer, stated to THE CLIPPER'S representative that *bona fide* results from advertisements placed with this paper had been the means of getting in touch with performers from New York to San Francisco, and from Winnipeg, Canada, to the City of Mexico. He also says the success of this house, scarcely seven months old, is due to the assistance of the many performers singing Head's hits, and that Head had hits is due to the song writers who are well known to the profession, and also to those who were unknown and were unable to get recognition until they were afforded an opportunity of showing their ability and talent by the live-and-let-live policy of the Head Music Publishing Company.

This new publishing house also wishes to give credit to its staff for their share of the success of Head's hits, and to the many old and new friends its thanks for the friendship and assistance extended to a new publisher.

## THE NEW OPERA COMPANY FOR CHICAGO.

The official title of the company formed by Chicago and New York capitalists to give grand opera in Chicago is the Chicago Grand Opera Company.

Clarence H. Mackay, Otto H. Kahn, George J. Gould, Robert Goelet, H. Rogers Winthrop and Frank Gray Griswold are the New York directors. J. Ogden Armour, Charles L. Hutchinson, J. J. Mitchell, John G. Shedd, Harold McCormick, Martin A. Ryerson, Henry P. Whitney, John C. Shaffer and Charles G. L. Dawes represent the Chicago interests. The capital is $500,000.

Andreas Dippel will be honorary director, and Cleofonte Campanini the conductor of the orchestra. Some of the Manhattan Opera House singers have been engaged, and negotiations opened with leading singers of Europe. There will be an alliance with the Metropolitan Opera, Hammerstein Opera and Boston Opera companies for the interchange of singers.

## H. CLAY MINER, EDWIN D. MINER, THOMAS W. MINER.

### "THE MINER BOYS."

The little reproduction of a tintype taken in 1874 tells in a manner most eloquent how these three brothers came to be known as the "Miner Boys." From boyhood they have clung to one another, and the smoothness of their co-operation in business has not only excited favorable comment in theatrical circles since the sudden death of their father, the Hon. Henry C. Miner, thrust upon them the responsibilities of a large and diversified business, but is directly accountable for the continued success and expansion of the business. H. Clay Miner had a liberal training in commercial and theatrical enterprises before his father's death. Edwin D. Miner was on his staff of house managers, and Thomas W. Miner was associated with his road ventures. This combination of experience is what has made them such potent factors in the Empire circuit (Western wheel), in which they are among the largest stockholders and most active members. Even their opponents in the opposition burlesque wheel frankly admit that without them in the field the history of burlesque during the past few years would have been written along very different lines from what it has been. One of the senior Mr. Miner's hobbies was the manufacture of theatrical make-up, which was made at his drug store for the use of his own companies. This hobby under the direction of his sons and with the Miner guarantee for purity and harmlessness back of it, has grown into a large and prosperous business. At the time the tintype was taken "Harry Miner" was just bringing before the theatregoing public a border drama, the Hon. Wm. F. Cody ("Buffalo Bill").

ROSTER of Jack Mahara's All White Minstrels: Dan Albright, Lew Bauchman, Billy Baxter, Chas. Bushman, Fred Bowers, Paul Bennet, Bert Dakin, James Graham, Garret Bros., Hurling Huttens, Roland Kohler, Edward Laforgue, Jack Mahara, manager; Dan Mack, Archie Moore, E. E. Markham, Joe Patton, Wm. Tracy and Hubert Greene.

# NOTABLE PLAYERS
## OF THE
# PAST AND PRESENT
No. 8

## JOHN BROUGHAM.

John Brougham, the noted actor, playwright and manager, was born May 7, 1810, in Dublin, Ireland, where he was educated for the medical profession. Finding this pursuit not in accordance with his tastes, he abandoned it and went to London to carve out his future career. Having acquired a love of the stage through amateur performances, he decided to try his luck in that direction. Through a writer on the London press he obtained an introduction to John Kemble Chapman, manager of the Queen Theatre (afterwards the Prince of Wales Theatre), Tottenham Court Road, who gave him an engagement. This was in 1830 and the attraction at the time was "Tom and Jerry." Mr. Brougham, on the occasion of his debut, was required to impersonate a number of unimportant characters—a countryman, a costermonger, a sweep, a sailor, a jockey, a gentleman and a beggar. He labored assiduously here until he at length made a hit as O'Slash, in "The Invincibles."

During Mme. Vestris' management of the old Olympic Theatre he was a member of her stock company, and he was engaged for Irish characters at Covent Garden Theatre, under the Vestris-Mathews *regime*, in the season of 1841-2. In the Summer of 1842 Mr. and Mrs. Brougham came to America, and on Oct. 4 made their American debut in the old Park Theatre, Mr. Brougham acting O'Callaghan, in "His Last Legs," and Mrs. B. Lady Teazle, in "School for Scandal." They subsequently played a number of star engagements in other cities, and returned twice to the Park during that season. On Dec. 29, 1842, Mr. Brougham made his first appearance in the Bowery Theatre, and in January, 1843, his first appearance in Boston, Mass., at the old Tremont Theatre. In the Summer of 1844 he was a member of the company in Niblo's Garden. When the Boston (Mass.) Theatre in Federal Street was re-opened, in 1846, after having been used for many years as a lecture room, he became a member of the stock company.

On April 5, 1847, in company with Humphrey Bland, Mr. Brougham made his first venture in management in this country, opening the Boston Adelphi Theatre, in Court Street. The company included many popular players. Numerous burlesques were produced in excellent style, and, although the theatre was a favorite resort for the lovers of fun, yet it did not prove pecuniarily successful, because the auditorium, even when crowded, would not admit of sufficient receipts to yield much profit. John Brougham was the life of the place, and many burlesques from his pen were produced during the season with great success. The best remembered of these are "Life in the Clouds" and "Metamora." "Tom and Jerry; or, Life in Boston," drew well, owing to its local hits.

When W. E. Burton opened Palmo's Opera House in Chambers Street, New York, July 10, 1848, under the name of Burton's Theatre, John Brougham was the stage manager, and on the 24th of that month his dramatization of "Dombey & Son" was first produced, the author acting Major Bagstock. After four performances the piece was withdrawn for alterations, and was reproduced Aug. 16 with great success. On Aug. 14 Mr. Brougham's extravaganza of "Valentine and Orson" was very successfully produced, and an allegorical sketch called "The Revolt of the Sextons," from his pen, was first acted 24. Among his other pieces produced here were additional extracts from "Dombey & Son," under the title of "Capture of Captain Cuttle (Sept. 7); a burlesque of "Don Cæsar de Bazan," entitled "Dan Keyser de Bassoon" (Oct. 24); a dramatization of "Vanity Fair" (Jan. 25, 1849), and "Temptation" (Sept. 10). Mr. Brougham withdrew from this theatre at the close of the season of 1849-50.

It was during that season (Dec. 3, 1849) that "The Serious Family" was first acted in America, and it was played one hundred and twenty-three times, Burton acting Sleek, and Brougham Capt. Maguire. On Dec. 23, 1850, Brougham's Lyceum—a new theatre on Broadway, just below Broome Street—was formally dedicated. One of the opening pieces was an absurdity by John Brougham, called "Brougham & Co.," in which the whole company were introduced to the audience. On Jan. 6, 1851, the manager produced his dramatic version of "David Copperfield," he playing Micawber. On April 22 another of his pieces, called "A Row at the Lyceum" (some of the actors appearing in the private boxes and others in the parquet), was first acted, and was highly relished. The season closed July 8.

Mr. Brougham re-opened the Lyceum Aug. 25, with his own comedy of "Romance and Reality." Charlotte Cushman began a star engagement Sept. 17, as did Mr. Neafie Oct. 27. "Money Market," adapted from Balzac's "Mercadet," by Brougham, was first acted Nov. 10, and Miss Cushman acted Hamlet for the first time in this city 24. Mrs. Catherine N. Sinclair (Mrs. Edwin Forrest) made her first appearance on any stage Feb. 2, 1852, playing Lady Teazle in "School for Scandal." The season ended abruptly March 17. This theatre passed into the hands of J. W. Wallack, who opened it under the title of Wallack's Lyceum Sept. 8, and Mr. Brougham was in the company. Subsequently the word Lyceum was dropped, and the place was known as Wallack's Theatre.

On Oct. 13, 1853, Brougham's dramatic version of "Bleak House" was first acted, and his comedy of "Game of Life" was first presented to the public Dec. 12. His "Love and Murder" was produced Jan. 27, 1854. Mr. Brougham created the character of Fitz Maurice in Fitz James O'Brien's comedy of "A Gentleman from Ireland," originally acted Dec. 11. The season of 1855-6 opened with Brougham's new comedy of "The Game of Love," and on Dec. 24 his celebrated extravaganza of "Pocahontas" was originally acted.

On June 30, 1856, Mr. Brougham leased the Bowery Theatre, opening it with "Macbeth." Sept. 29 his own dramatization of "Dred; or, The Dismal Swamp," was first acted.

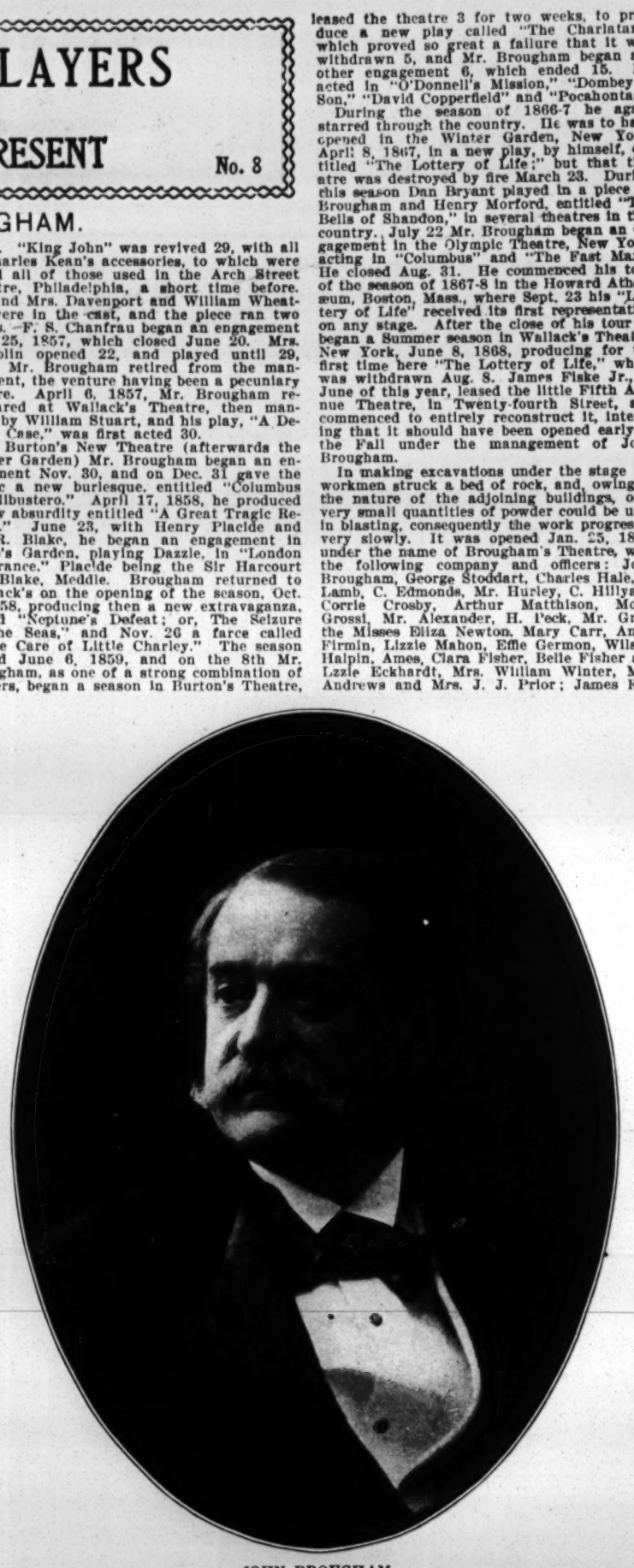
On Nov. 13 Mr. Brougham played in New York and in Philadelphia the same night. He acted in "The Stage-struck Irishman" at the Old Bowery Theatre, commencing at 7 o'clock and terminating at 7.30 P. M. He, with a portion of his company and invited guests, then took stages for Jersey ferry, and started from Jersey City for Philadelphia, Pa., at 7.52, arriving at the Kensington depot at 10 o'clock precisely. The party then took stages to the National Theatre, Walnut Street, above Eighth, arriving there at 10.30. The performances at the National, consisting of a first class circus and a dramatic company, commenced at 7.15 and terminated at 10.15 with "The Maniac Lover." During the evening telegrams were read to the audience, stating how far the company had proceeded. John Brougham played Powhatan in his own burlesque of "Pocahontas," and the curtain rose for that performance at 10.30 and fell at 12 o'clock. The invited guests, who occupied seats in the circus ring, then, with the performers, took supper at the Girard House, after which they returned to New York by special train.

Mr. and Mrs. E. L. Davenport began an engagement Dec. 1, and William Wheatley did so 25. "King John" was revived 29, with all of Charles Kean's accessories, to which were added all of those used in the Arch Street Theatre, Philadelphia, a short time before. Mr. and Mrs. Davenport and William Wheatley were in the cast, and the piece ran two weeks. F. S. Chanfrau began an engagement May 25, 1857, which closed June 20. Mrs. Hamblin opened 22, and played until 29, when Mr. Brougham retired from the management, the venture having been a pecuniary failure. April 6, 1857, Mr. Brougham reappeared at Wallack's Theatre, then managed by William Stuart, and his play, "A Decided Case," was first acted 30.

At Burton's New Theatre (afterwards the Winter Garden) Mr. Brougham began an engagement Nov. 30, and on Dec. 31 gave the public a new burlesque, entitled "Columbus el Filibustero." April 17, 1858, he produced a new absurdity entitled "A Great Tragic Revival." June 23, with Henry Placide and W. R. Blake, he began an engagement in Niblo's Garden, playing Dazzle, in "London Assurance." Placide being the Sir Harcourt and Blake, Meddle. Brougham returned to Wallack's on the opening of the season, Oct. 5, 1858, producing then a new extravaganza, called "Neptune's Defeat; or, The Seizure of the Seas," and Nov. 26 a farce called "Take Care of Little Charley." The season closed June 6, 1859, and on the 8th Mr. Brougham, as one of a strong combination of players, began a season in Burton's Theatre, leased the theatre 3 for two weeks, to produce a new play called "The Charlatan," which proved so great a failure that it was withdrawn 5, and Mr. Brougham began another engagement 6, which ended 15. He acted in "O'Donnell's Mission," "Dombey & Son," "David Copperfield" and "Pocahontas."

During the season of 1866-7 he again starred through the country. He was to have opened in the Winter Garden, New York, April 8, 1867, in a new play, by himself, entitled "The Lottery of Life;" but that theatre was destroyed by fire March 23. During this season Dan Bryant played in a piece by Brougham and Henry Morford, entitled "The Bells of Shandon," in several theatres in this country. July 22 Mr. Brougham began an engagement in the Olympic Theatre, New York, acting in "Columbus" and "The Fast Man." He closed Aug. 31. He commenced his tour of the season of 1867-8 in the Howard Athenæum, Boston, Mass., where Sept. 23 his "Lottery of Life" received its first representation on any stage. After the close of his tour he began a Summer season in Wallack's Theatre, New York, June 8, 1868, producing for the first time here "The Lottery of Life," which was withdrawn Aug. 8. James Fiske Jr., in June of this year, leased the little Fifth Avenue Theatre, in Twenty-fourth Street, and commenced to entirely reconstruct it, intending that it should have been opened early in the Fall under the management of John Brougham.

In making excavations under the stage the workmen struck a bed of rock, and, owing to the nature of the adjoining buildings, only very small quantities of powder could be used in blasting, consequently the work progressed very slowly. It was opened Jan. 25, 1869, under the name of Brougham's Theatre, with the following company and officers: John Brougham, George Stoddart, Charles Hale, E. Lamb, C. Edmonds, Mr. Hurley, C. Hillyard, Corrie Crosby, Arthur Matthison, Mons. Grossi, Mr. Alexander, H. Peck, Mr. Gray, the Misses Eliza Newton, Mary Carr, Annie Firmin, Lizzie Mahon, Effie Germon, Wilson, Halpin, Ames, Clara Fisher, Belle Fisher and Lizzie Eckhardt, Mrs. William Winter, Mrs. Andrews and Mrs. J. J. Prior; James Fisk Jr., proprietor; John Brouham, lessee and manager; James Schonberg, stage manager; and J. H. Eckhardt, leader of orchestra. The opening bill consisted of a new comedy by Brougham, entitled "Better Late than Never," a speech by him, and "The Dramatic Review of 1868"—a burlesque of many pieces which had been produced in other theatres in New York that year. The seats and boxes for the opening night were sold at auction, Mr. Brougham at intervals acting as auctioneer. The premiums amounted to $2,677, and the proceeds of the entire sale, which included admissions, amounted to $3,300, while the theatre would hold at regular prices only $725.



JOHN BROUGHAM.

temporarily under the management of F. B. Conway, acting old comedies for two weeks, and 21 he brought out his new version of "Quentin Matsys," under the title of "Art and Artifice." Mr. Brougham remained at Wallack's until June 16, 1860. He began an engagement in Niblo's Garden July 2, acting Powhatan, in "Pocahontas," and on the 17th made his last appearance previous to visiting Europe.

It may be here remarked that during the time above referred to Mr. Brougham frequently visited other cities at intervals to fulfill star engagements. Arriving in London, Eng., in the Fall of 1860, he reappeared before that public in the Haymarket Theatre, was heartily welcomed, and made a favorable impression. He produced his comedy, "Playing with Fire" (which had previously been successfully and originally acted in New York in Wallack's Theatre, Oct. 2, 1860, Lester Wallack playing Dr. Savage) in the Princess' Theatre, Sept. 28, 1861, acting the chief role, Dr. Savage, and after the close of his engagement he made a tour of the provinces. Subsequently he joined the stock company at the Lyceum Theatre, then under the management of Charles Fechter, for whom he adapted two plays from the French, which achieved much success—"The Duke's Motto," produced Jan. 10, 1863, with Fechter as Lagardere and Brougham as Carrickfergus, and "Bel Demonio," Fletcher playing Angelo and Brougham Cardinal Montalto. When "Arrah-Na-Pogue" was produced in the Princess' Theatre, Mr. Brougham was engaged for the role of Colonel Bagenal O'Grady.

He returned to New York in the Fall of 1865, and re-appeared in the Winter Garden Oct. 30, as Dr. Savage, in "Playing with Fire." During his second week he produced "Flies in the Web," condensed from his comedy of "The Game of Love." His engagement, which was unusually successful, ended Nov. 18, and on that night he was serenaded at the New York Hotel by Dodworth's Band. He began an engagement in the Walnut Street Theatre, Philadelphia, Pa., 20, and on Dec. 8 he produced a new play entitled "O'Donnell's Mission," which achieved success. He closed 23, and started on a tour of the country. On Feb. 5, 1866, "Caught in the Toils," a dramatization by Brougham of Miss Braddon's novel, "Only a Clod," was acted for the first time on any stage in the Museum, Chicago, Ill., Frank E. Aiken and Mrs. Thomas Barry sustaining the principal characters. Returning to New York, Mr. Brougham opened a Summer season in the Winter Garden June 4, acting Dr. Savage, in "Playing with Fire." He subsequently produced here "Flies in the Web," "Pocahontas," a reconstructed version of his burlesque of "Columbus," and "O'Donnell's Mission" (for the first time in this city Aug. 13). The season ended Sept. 1. A well known actor then tin Daly, making his first appearance in the title character of "King Carrot." Jan. 17, 1874, he re-appeared at Wallack's Theatre, but his performances during the remainder of the season were several times interrupted by illness.

In 1875 he joined Daly's Fifth Avenue Theatre Company, and on the opening night delivered an address, written by himself. He remained there two seasons. In September, 1877, he engaged a company and started on a tour of the country; but frequent spells of illness interfered with the success of the enterprise, and ere the contemplated tour was finished he decided to close his season and return to New York. A benefit was gotten up for him in the Academy of Music afternoon and night of Jan. 17, 1878, which netted him $9,394.41, and another matinee benefit in Wallack's Theate, Feb. 14, netted $884.15. These amounts were invested in an annuity for Mr. Brougham.

In the season of 1878-9 he was again at Wallack's. When Dion Boucicault opened Booth's Theatre, Sept. 4, 1879, he joined the company, and the abrupt termination of the season, Oct. 25, prevented the production of a new play from his pen—his last work. He made his last appearance on the stage in this theatre, acting Coittier, in "Louis XI."

Among the numerous plays from his pen, besides those enumerated above, we now recall "Little Nell and the Marchioness," dramatized for Lotta; "Dead Sea Fruit," produced in the Chestnut Street Theatre, Philadelphia, Pa., March 2, 1868; "The Emerald Ring," written for Mr. and Mrs. Barney Williams; "The Lily of France" (a version of "Joan of Arc"), written for Helen Temple and produced in Booth's Theatre, this city; "Amy Dorritt," a dramatization of "Little Dorritt," for the Wallace Sisters. To these are to be added a spectacular play furnished for Adah Isaacs Menken when, about 1866, she was performing abroad; "The Pirates of the Mississippi," which probably had the longest run of all his melodramas; "Shakespearean Tableaux," devised for performance at the Academy of Music for the benefit of the American Dramatic Fund, of which he was a founder and its first secretary (1848-9-50), being succeeded by the late Francis Courtney Wemyss; "The Declaration of Independence," "The Irish Emigrant," "Tight as a Brick," "The Red Mask," dramatizations of *The Ledger* stories, "Orion the Goldbeater" and "The Gunmaker of Moscow;" a "Hamlet" burlesque, also a burlesque opera, which was made a feature of at the Park Theatre about 1846-7; "Slander," "A Great Mistake," "My Cousin German," etc. He started *The Lantern*, a humorous paper that was short-lived; was occasionally a writer of verse, and at one time he essayed to give readings. His newspaper prose and other miscellaneous writings he had collected and published in two volumes, called "The Bunsby Papers" and "A Basket of Chips." There are also some few pieces of music bearing his name as composer. He had been twice married. His first wife, who was Emma Williams, returned to England in 1845, and after an absence of seven years re-appeared in the old Broadway Theatre, New York. She came here again in 1859, being announced as Mrs. Brougham-Robertson, and remained until she died in this city June 13, 1865.

In 1847 Mr. Brougham married Mrs. Coppleson Hodges, whose maiden name was Annette Hawley Nelson. She made her debut in Covent Garden Theatre, London, Eng., Dec. 6, 1828, as Peggy, in "The Country Girl," and came to this country about 1833, making her American debut at Cauldwell's Theatre, New Orleans, La., and her first appearance in New York in the Park Theatre Oct. 1, 1836. During the last few years of her life she was so corpulent that not only was she compelled to retire from the profession, but it was with the greatest difficulty that she could walk. She died in New York May 3, 1870, leaving two children by her first husband—a son, Frank, who was in the profession, and a daughter, the wife of T. E. Morris, the well known actor.

On May 2, 1880, Mr. Brougham, finding himself moody, irritable and depressed in spirits, took to his bed. He had been hard at work writing a new play, and thought that his illness was the result of a severe strain upon his nerves, but it proved to be a general breaking up of his system. He suffered from a complication of maladies, among them rheumatism and Bright's disease of the kidneys. Although taking only a little nourishment his vitality was remarkable, and once he rallied so much that his physicians thought there was a possibility of his recovery. A reaction took place, and he gradually sank until he died on June 7, surrounded by his friends, including F. C. Bangs, T. F. Meagher, Laura Phillips, Annie Deland, James Ship, and his physician, Dr. Gillette.

The funeral took place 9, the religious ceremonies being observed in the Church of the Transfiguration ("The Little Church Around the Corner"), which was crowded with members of the profession and friends of the deceased.

It was Mr. Brougham's desire that, as he was a poor man, the funeral should take place from his boarding-house; that there should be no display, and that no clergyman should be present. Lester Wallack offered to defray the expenses of the funeral—hence the change. The remains were taken from Mr. Brougham's home, No. 60 East Ninth Street, to the church about eleven o'clock, the pallbearers being Edwin Booth, John W. Carroll, F. C. Bangs, S. L. M. Barlow, William Winter, Noah Brooks, Dr. Charles Phelps and Judge John R. Brady. At the portal they were met by the Rev. George H. Houghton, the rector, and Rev. Alexander McMillan, his assistant, who preceded the casket to the chancel, reciting the litany for the dead. There was neither a sermon nor music, although several persons had volunteered to sing. Gilmore's Band arrived at the church *after* the conclusion of the ceremonies, and requested permission to play a dirge, but they were too late. The casket was of chestnut wood covered with black cloth, with silver mountings, and a plate bearing the inscription: "John Brougham, died June 7, 1880, aged 70 years and 1 month," which shows that he was born four years before the date which had hitherto been given in all his published biographies. Delegations from the Lotus Club, the Theta Delta Chi Society and the American Dramatic Fund Association were present. The only floral tribute was a shield, with a cluster of violets arranged in the form of a lotus flower in the centre, contributed by the Lotus Club. The interment was in Mr. Brougham's lot in Greenwood Cemetery; the attendance there was not large, and no services were held. The casket was not opened in the church nor at the grave, which was beside that of his second wife. The chief mourners were the deceased's stepdaughter, Mrs. T. E. Morris; her husband and James Ship. The annuity which was purchased with the money derived from a benefit given Mr. Brougham ceased with his death. The Lotus Club, immediately after Mr. Brougham's demise, passed the following resolutions:

*Resolved*, That the Lotos Club joins with a bereaved community in lamenting the death of its ex-president and life member, Mr. John Brougham. The club shares its grief with the host of the late Mr. Brougham's friends and admirers in every sphere of society. He was a many-sided man. He touched life at numerous points, and whatever he touched he adorned. As playwright, actor, poet, journalist, scholar, he was highly distinguished. He graced every social circle of which he was a part. His brilliant imagination, his bubbling humor, were constant allies of purity and goodness. He wrote no line which dying he would wish to blot. He was never so happy as when promoting the happiness of others. Large hearted and open handed, his were the deserts which won universal affection and respect. Such in his broad relations to his fellow-men was the rare man whose loss we deplore.

*Resolved*, That no tribute of words which this club can render will fully discharge its obligation to Mr. Brougham's memory. As an officer of the club in the earlier years of its existence he was a nucleus, 'round which clustered the elements of geniality and good-fellowship. More than any other place the Lotos Club was his home. His cheerful presence, his thoughtful kindness, his ever ready wit, that never wounded, contributed greatly to stamp the club in its formative era with a character which is one of its best claims to distinction. As a clubman—the relation in which he was nearest to us—he was a beloved personality whose name will always be tenderly enshrined in our recollections and preserved on the roll of our honored dead.

### HIS WILL.

A petition for the probate of John Brougham's will was made in the Surrogate Court June 10. The text of the document is appended:

I, John Brougham, of the city, county and State of New York, actor and playwright, do make, publish and declare this to be my last will and testament.

I give, devise and bequeath to my faithful friend James A. Ship, all my wardrobe, private and theatrical.

I give, devise and bequeath all the rest and residue of my property, both real and personal, together with all my right, title and interest in and to my plays and the copyrights pertaining thereto, to Annie Deland Finegan (whose maiden name was Annie Deland), and I declare that said property shall be for her sole and separate use and benefit, and that her receipt, notwithstanding her present or any future marriage, shall be a valid and effectual discharge of the same.

To all my friends I leave kind thoughts.

I appoint Annie Deland Finegan and Laura Phillips the executrixes of this will.

In witness whereof, I, John Brougham, have to this, my last will and testament, subscribed my hand this 28th day of May, 1880.

JOHN BROUGHAM.

The witnesses were Thomas P. Malany, of No. 13 West Twentieth Street, and Charles W. Irving, of No. 151 Charles Street.

Mr. Brougham's popularity with the public was owing rather to the vivacity of his temperament and his great personal magnetism than strictly to his artistic ability. Although he excelled in a certain line of characters, he was frequently called upon to impersonate roles for which he was by no means fitted, and, possessing but little versatility, he did not appear to the best advantage; yet the public received him cordially because of his geniality of disposition. For many years his speeches before the curtain were regarded as among the most attractive features of his repertory, and he was never permitted to escape from making one.

Mr. Brougham's popularity in social circles has never been surpassed by any actor's in this country. A *bon vivant*, epicurean in his tastes, with a memory well stocked with anecdotes, a capital singer, and ever ready to crack a joke, make a pun, or utter a brilliant repartee, his society was eagerly courted; and a public banquet was considered incomplete without his presence. Although he had always been liberally paid for his services, he never had a faculty for accumulating money, nor did he attempt to do so until within only a few years prior to his demise, and then discovered that it was too late, as his artistic and literary powers were on the wane.

MRS. D. P. BOWERS NEXT WEEK.

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# A RAMBLE AMONG THE MINSTRELS

BY EDW. LE ROY RICE,
*Author of "Monarchs of Minstrelsy."*

Prepared especially for Anniversary Number of THE NEW YORK CLIPPER.

"Pony" Moore, up to the time of his death in London, Eng., on Oct. 1, last, enjoyed the distinction of being the oldest living minstrel, being at that time but a few months removed from the four score and ten mark.

There seems to be an element of doubt existing as to whom that honor now belongs. Ainsley Scott, who has been associated with some of the greatest minstrel organizations for a period of more than half a century, recently told the writer that he (not the writer, but Scott) was born July 26, 1820. Right here the element of doubt appears, for one old-timer who used to be a room-mate of Scott's in the early '60s avers positively that Scott is but a very few years the senior of himself, he having been born in 1838 and that a difference of eighteen years between them could exist he declares to be an impossibility.

If Mr. Scott's title is an imperfect one, the honor then undoubtedly belongs to Fred. Wilson, brother of the famous monologist, Geo. Wilson. Mr. Wilson, an Englishman by birth, recently celebrated his eighty-second birthday, and looks good for several more. R. M. ("Dick") Carroll is within sixty days of his seventy-eighth year, and speaks with pride of his debut, made more than sixty years ago. Mrs. J. T. Huntley, who more than fifty years ago became the widow of the famous Matt. Peel, is active at the age of seventy-seven; Jno. L. Carncross, long retired, is living in Philadelphia, in his seventy-sixth year; Wm. Blakeney, the oldest living leader, is seventy-eight; Billy Carter blushingly admits three score and fifteen; Billy Arlington is but a year his junior; Charley Morris, the last of the famous brothers of that name, is within a few weeks of seventy-six; Lew Simmons is seventy-one and one-half this month; Lew Benedict and Dick McGowan rounded out their three-score and ten last December; Charley Dobson, who died only a few

SAM SHARPLEY.
Died 1875.

weeks ago, was the same age six months earlier, while "Hop Light Loo" Charley Gardner died during the past Summer with that goal almost in sight. "Jack" Surridge, who controls the light lunch business of upper New York City, recently was seventy-two; J. K. Buckley is 359 days younger; Charley Templeton, unless recently deceased, was seventy-five on Jan. 1 last; Joe Murphy, "Kerry Gow," who had his own minstrel show in 1865, admits seventy. The oldest living minstrel agent is Harry Hapgood; he will be eighty-five in a few days. Living in Chicago, and flirting with the seventieth mark is "The Only Leon," and Joe Lang; and at last accounts Hughey Eagan, a good performer of the "old days," was also a resident there.

R. Jean Buckley, perhaps the only man living who was ever professionally associated with the famed "Joe" Sweeney, is alive and well at seventy-five, while old Charley Reynolds, living a few months ago, if still living, is in his seventy-fourth year.

"Hank" Mudge will be seventy in three weeks, but won't know it unless he hears it

JAMES UNSWORTH.
Died 1875.

from me. Also in their seventieth year are: "Happy" Cal Wagner, Horace Rushby and Harry Clapham. "Jack" Talbert, famous years ago with Carncross & Dixey, Kelly & Leon and other well known organizations, at sixty-nine, is an inmate of the City Hospital, Blackwell's Island, this city, but where is his brother, Harry?

Some others in the land of the living are: Barry Maxwell, Archie White, Hughey Dougherty, Billy McAllister, Frank Bell, Geo. Thatcher, Willis P. Sweatnam, Geo. Wilson, Geo. Primrose, Billy Huntley, Dick Ralph, John Unsworth, Tommy Granger, Gilbert Sarony, "Fostelle," Paul Vernon, Charley Heywood, Burton Stanley, Arthur Moreland, Al. G. Field, "Master" Martin, Johnny Thompson and Barney Fagan.

Eddie Fox, with his three children, Ole Bull, Ole Bull Jr. and Stradivarius, does nothing but collect rents in Philadelphia; Matt Wheeler is also a resident of the only city that remained faithful to minstrelsy, and 'tis said that Frank Dumont smiles as he never smiled before since the re-opening of the famous minstrel house a few months ago.

Geo. Guy, with over forty years consecutively devoted to minstrelsy, has a record of which he is justly proud, and Joe Norcross, who resides in the same city (Springfield, Mass.), has the same excellent voice and commanding presence that made him famous forty years ago. Jerry Cohan is on the top wave of prosperity, but no more happier now than when doing seven turns with Campbell & Huntley's Minstrels in 1868; "Mike" Leavitt, at sixty-six is writing the story of his life, and will publish it—unless the price of paper goes up.

The Big Four are all gone, and of the original Clipper Quartette, "Pop" Ward is as spry as any youngster in the business. Bob McIntyre is active, but Geo. Campbell has long since retired from the profession to

EPH. HORN.
Died 1877.

enter the mercantile business. Charley Haywood alone is dead. Of the original Olympia Quartette, Keogh, Sullivan, Mack and Randall, all but the last named are living and active.

The three Bryants, three Crimmins and three Rankin Brothers have passed away, and of the three Arnolds, only Billy remains; but the three Gormans, "Jim," the genius, John, the jester, and Geo., the great, are yet with us, and long may they continue. Of the original "American Four," Joe Pettengill and Jimmy Hoey are living, the former manager of a popular burlesque attraction, the latter is in retirement on Long Island. The other half of the quartette, Pete Dailey and Peter Gale are dead.

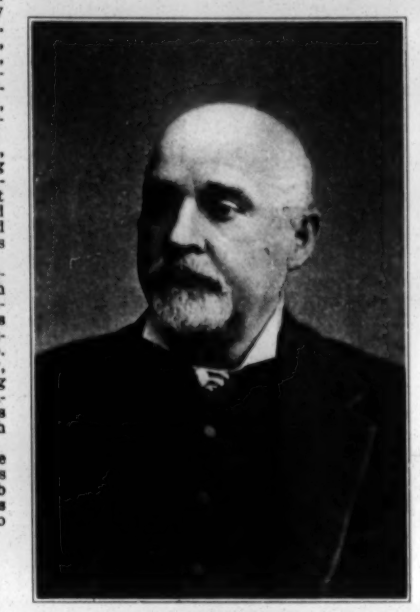
"Buck" Sheffer, who buried three partners—Bob Slavin, Mike Foley and Harry Blakely—is frequently seen on Broadway, and "Bob" Manchester will interrupt the most important business conversation to say a kind word about the lamented Johnny Jennings; Fred Sharpley is dead these twenty years, but his old side partner, Charley West, is living, and anxious for a position of any kind; Frank McNish is prosperous and frequently speaks of his old mate, Charley Gilday, whose sad

BILLY RICE.
Died 1902.

death occurred some years ago; of the famous Ashante Recruits of thirty years ago, Tim Cronin alone is with us; Jimmy Tierney died in St. Louis in 1885—the other Jimmy Tierney is also dead, but his team-mate—dapper Charley Wayne, was recently in this city. Andy McKee is a prosperous business man in Seattle; little Stevie Rogers long since joined the silent majority.

Of the famous King High Kickers, clever Tommy Daly, brother of the lamented Dan, and Willis Clark are dead, the latter took his own life ten years ago; Cap. Bill Daly and Mort Emerson are living, the former long since retired from theatricals.

The original Fields and Hanson are living; the former is doing a musical specialty with another "Hanson." The original Frank Hanson has a paying business in Boston. Of the Dockstader Bros., Charles, the original, died practically forgotten over two years ago,

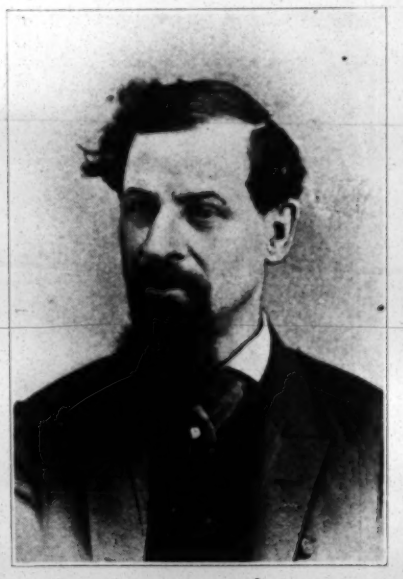


BILLY BIRCH.
Died 1897.

while Lew's fame is world-wide—such is Fate.

The three oldest living song and dance teams are Cheever and Kennedy, who became partners in 1864; Bowman and Harris, in 1866, and Fox and Ward, in 1868; the latter pair, by all odds, with the greatest number of consecutive years to their credit—a record of forty-two years, one that will live forever in the annals of the stage.

McIntyre and Heath, who have just rounded out thirty-five years, follow the closest to Fox and Ward. The death two months ago of Geo. Rice, of Rice & Barton, severed a business co-partnership of thirty-three years. Jno. C. Rice, who started his blackface career many years ago, grows younger every day, his old partner, Jim Griffin, died about five years ago. Charley Yale did a double song and dance more than thirty years ago with Al. Decker, who died down East about ten years back. Eddie Girard, with Willie Maloney, formed the Girard Bros., also in the '70s. Willie couldn't stand the pace, and died in New York in 1892. Dick Quilter buried Pete Goldrich also in New York a year earlier. Billy Wood has been lost since the death of his old friend, Frank Sheppard—as a black face musical moke Wood has no superior. Another old song and dance team is Welby and Pearl, both living, though I



SAM SANFORD.
Died 1905.

understand Charley Pearl has retired to private life. Harry Booker, with Eugene Canfield, comprised one of the greatest black face acts in minstrelsy; Canfield died a few years ago. Artie Hughes is a stage-door man on Broadway. Dave Foster died eleven years ago. Hughes' brother, Ruey Hughes, passed away nearly forty years ago; Johnny Hogan, his partner, as active as of yore, still recalls those happy days. Billy Ashcroft is said to be living in England; Johnny Morton, once of the Big Four, died a couple of years ago.

Harry Armstrong, Fred Malcolm and Frank Howard are in Chicago; John Stout is in Philadelphia.

Of the old timers who died the past year were: Billy Stiles, Carl Rudolph, old John Sheppard and Johnny McVickers, one of the Bay State Boys of 1869.

THE GREAT EUGENE.
Died 1907.

Topack and Steele are living, the latter in business in Philadelphia. Billy Chase, once of Chase and Davis, is working with his wife, one of the Four St. Felix Sisters. Gus Bruno is living and active; his old partner, Johnson, who subsequently resumed his own name—J. Melville Jansen—died some years ago. Of Hooley and Thompson, only Dan Thompson remains. More than three decades have passed since Francis Wilson last put on burnt cork. His partner, Little Jimmy Mackin, only lived five years after that.

Unlike Tom Lewis, who buried Jimmy Pell, Tom Martin, Tom Le Mack and Charley Ernest, the erstwhile partners of Dick Knowles, whose black face career began more than thirty years ago in Chicago, are still living. Among them are: Charley Turner, Frank Kennedy and Ben Collins (who subsequently became the partner of Lew Hawkins). Ben Brown, who was dancing two generations ago, at last accounts was living in St. Louis. Jos. Gorton, proprietor of the minstrel company that bears his name since 1867, is living with a record of fifty-five consecutive years in theatricals.

Tommy Winnett, who was one of the Keystone Boys, forty years ago, is in business in this city. Johnson and Powers is another old song and dance team that remains intact; but of the old Barlow Bros., only Bill, who is comfortably located in Pittsburg, is living. Billy O'Day, who ranked with the best as a rough wench, is playing regularly.

Charley Young, who showed "Fritz" Emmett a few dancing steps in Cincinnati, more than forty years ago, is still young. Billy Robinson, whose photo adorns my collection, is said to be in Chicago.

Tommy Harris, who worked with Lew Simmons a few seasons ago, is another survivor of the good old "nigger actors," and as I

WM. HENRY RICE in 1864.
Died 1907.

close this article the names of two more good boys recur to me—Tommy Donnelly and Alf. Gibson, both live ones.

The career of practically all the above, in addition to several hundred others, will appear in my forthcoming volume, "Monarchs of Minstrelsy," which will also contain photographs and biographies of black face performers of every decade, covering a period of one hundred and ten years. Many prominent legitimate performers of to-day will be represented. CLIPPER readers will be duly advised.

The foregoing treats mostly of burnt cork performers of the present, but no article on minstrelsy would be complete without a reference to some of the old timers now passed away but remembered by many who have been entertained by them in the bygone years. Interspersed in the foregoing are a few pictures which, while they are not intended to illustrate the article, will doubtless awaken memories of the past when the originals of these portraits were accounted among the leading entertainers in the minstrel world.

# ORIGIN OF NEGRO MINSTRELSY.

[From an Article by Charles White which Appeared in THE NEW YORK CLIPPER dated June 24, 1854.]

## Starting Place Traced Back Over a Century.

Minstrelsy, for the past thirteen years or more, has been steadily improving, until we at last see it firmly established among our standard amusements, and sought after as much as the opera or drama. In some respects it has far outrivaled either in point of patronage. As this species of entertainment is often discussed, and the merits of the different artists connected therewith criticised, yet the origin has never been clearly explained, for two very great reasons: first, because no individual ever took the pains to seek or trace out the foundation or starting place; and secondly, if he had his labors would have proved fruitless, for who can tell when and where the negro introduced the banjo, for it is from that instrument we must begin to get at the notes of Ethiopian minstrelsy. Such being the case, it would be in vain to attempt to ascertain how long, when and where the negro or African first manufactured or introduced the gourd banjo, which instrument, no doubt, has been in existence nearly as long as the race of people whom it was first seen with; consequently it is impossible to get at its origin from that source. The point then is this—who first made pretentions to *imitate* the colored race, or introduce their quaint and humorous character to the public? Some, I know, will doubt, and others will claim their knowledge in the matter indisputable. Suffice it to say that this subject will be picked all to atoms, and after the storm is over it will return to its present shape again, as facts indelible.

The writer does not go so far back, or even assert anything in this brief description of minstrelsy, but what can be vouched for and identified as facts, by actual printed documents of each and every assertion herein made, which have ever been preserved with great care until the present time; and now, feeling desirous of giving the same publicity, does so with no selfish motive or partiality, but with the view of enlightening the minds of the curious, and showing those in the profession the path which their predecessors have traveled, and what has been done towards the elevation of minstrelsy, which amusement, in the writer's estimation, will in a few years far eclipse all its former improvements, and become an indispensable entertainment, claiming for its support, in vocal, instrumental and physical force, the best talent in the theatrical line. For already has the minstrel introduced his merry afterpiece, with all its appropriate costumes and scenery—burlesques upon burlesques have appeared in rapid succession—operas have also been introduced; and, in fact, artists of merit in former days now seek in vain for positions in thorough minstrel companies.

Many suppose that negro minstrelsy originated about seventeen or eighteen years ago, or, otherwise, in the days of Barney Burns, Enom Dickenson, Tom Bleakly, George Washington Dickson, Daddy Rice, Leicester, John Smith, Joe Sweeney, Dick Pelham, Frank Brower, John Diamond, etc., who all had their peculiar style in singing and dancing, individually; some with the banjo and some without it; others, having for their principal attraction only some simple negro melody, such as "Coal Black Rose," "Such a Getting Up Stairs," "Gumbo Chaff," "Sitting On a Rail," "Jim Crow," and one or two others of less popularity. The first idea of minstrelsy in its present shape, or the first company put together for the purpose of discoursing any variety, was one consisting of Dan Emmit, Frank Brower, Billy Whitlock, and Dick Pelham, who organized in the Spring of 1841. The idea was original, but I might deserve censure in applying it to any certain one of them, and have therefore distributed the honor among the party. The cause of their organization was simply to make up a combination of negro stuff for one night only, which was expressly for the benefit of Pelham, who at that time was dancing between the pieces at the Chatham Theatre. They had some few rehearsals and business was sufficiently encouraging to satisfy them that they had indeed found a novelty. They styled themselves the "Virginia Minstrels"—made their debut at the above mentioned place, and were received with deafening plaudits! During the same week they played one night for the benefit of John Tryon, then manager of the Bowery Amphitheatre. Their performance here met with astonishing success, to much so, that they were secured by Messrs. Welch and Rockwell, then managers of the Park Theatre, at which place they performed two weeks in conjunction with the great dancer, John Diamond. After this they proceeded to Boston, where they played six weeks with wonderful success. They then returned to New York and performed three nights for Manager Simpson, at the Park Theatre. Having now fairly introduced their novelty, and expecting every day to meet opposition here in Yankee land, they determined on going to England, where all idea of rivalry was out of the question, for a time at least. Accordingly, with G. B. Wooldrige at their head, they immediately embarked for Europe. *Hence arose the various minstrel companies that are now in existence.*

On the arrival of the "Virginia Minstrels" in Europe, they immediately gave two concerts in Liverpool. From thence they proceeded to the Adelphi Theatre, London, at which place they performed six weeks in connection with Professor Anderson, the great Wizard of the North. After this engagement, owing to some misunderstanding, Richard Pelham left the company. The balance organized in connection with Joe Sweeney, who had then just arrived in the country, and in this way they traveled through Ireland and Scotland for six months with success. The company then disbanded, and Whitlock returned to America.

The second company presenting themselves to the notice of the public was known as the "Kentucky Minstrels," composed of Frank Lynch, T. G. Booth, H. Mestayer and Richardson. Some time after their organization they disbanded, but reorganized under the same title, with the following persons: Wm. Whitlock, T. G. Booth, B. Williams and C. White. They performed at Vauxhall Garden, etc. Third were the "Ring and Parker Minstrels." Next on the list was the "Congo Melodists," now known as the "Buckley's New Orleans Serenaders." They performed at the Chatham Theatre.

The "Original Christy Minstrels" were the next company, consisting of E. P. Christy, Geo. N. Christy, L. Durant and T. Vaughn. They organized in Buffalo, and traveled principally through the Southern and Western country. They first called themselves the "Virginia Minstrels." Soon after their organization while in Milwaukee, Enom Dickenson and Bachus were added to the band, and they then assumed the title of "Christy Minstrels." They first appeared in this city at Palmo's Opera House. On their second appearance in New York they performed at the Society Library, then removed to the Alhambra, near Prince Street, and from thence to "Mechanics' Hall," at which place they have permanently remained since 1847.

During the short time that minstrelsy had been in operation, a great improvement had been made in a company known as the "Ethiopian Serenaders," who succeeded the "Congo Melodists." They organized in Boston, came to New York, and performed with immense success at the Chatham Theatre. They consisted of Frank Germon, M. Stanwood, Winnemore, Quinn and others. Soon after they remodeled their band and sailed for Europe, with J. Dumbolton as their agent. They then consisted of F. Germon, G. Harrington, M. Stanwood, G. Pelham and W. White. This was the company that was so successful at "Palmo's Opera House." While in London they performed at the St. James Theatre (in 1846), and so great was the demand to see them that they gave *morning performances*, and were frequently solicited to give their entertainments at the private *mansions of the highest nobility*. During the success of the Ethiopian Serenaders in Europe they were called to *Arundel Castle* by a special command of Her Majesty Queen Victoria; for this they each received a splendid crest ring as a token of her appreciation. Some time after their return to America Mr. Dumbolton, the manager, made an addition to his band, and crossed the Atlantic again, taking with him S. A. Wells and Jerry Bryant.

The next company of note organized in Philadelphia, and styled themselves the "Virginia Serenaders," consisting of James Sanford, Cool White, Richard Myers, Robert Edwards, etc., etc. They also performed at the Chatham Theatre, in this city; also at Boston and all the principal towns and cities East. They were very successful, and created a great sensation wherever they appeared. G. B. Wooldrige at that time was their agent. Next we have another very clever company, known as the "Harmoneons," consisting of L. V. Crosby, Frank Lynch, Pike, Powers, etc., etc. They organized in Boston and traveled principally through the Eastern towns and cities with very great success for a long time.

We now arrive at the true position of "White's Serenaders." They organized in 1846, consisting of C. White, R. White, F. Stanton, W. Smith, H. Neil and Mast. Juba. From that time until the present they have continually performed in this city, making them the *oldest permanent company in New York*.

I feel pleased now to record the names of the "Sable Harmonists" among the list, as they were certainly among the best. I am unable to name the exact time of their organization, but am almost positive it was in the early part of 1846. They traveled principally through the Southern and Western country. The band consisted of Messrs. Plumer, Archer, J. Farrell, W. Roark, Nelson Kneas, Murphy, etc., etc. They performed for a short time at the Minerva Rooms, in this city, in November, 1847.

We now arrive at the starting place of the "Original Campbell Minstrels," who were brought together in June, 1847, by a gentleman named John Campbell, who, at that time, was the proprietor of a restaurant, corner of Bayard Street and the Bowery, in this city. The company, all complete, consisted of W. B. Donaldson, Jerry Bryant, John Rea, J. Carter, H. Mestayer and D. Raymond. Shortly after its organization, Mr. Rea withdrew from the company and joined the "Christy Minstrels." Soon after Mr. Donaldson resigned and our deceased and much lamented friend, Luke West, took his place. They were playing at the "American Museum" at that time.

Next we come to the "Sable Brothers," consisting of Messrs. Evans, Turpin, Cleaveland, etc., etc. They performed for some

CLIFF
BERZAC
THE LAUGH MAKER
Touring America (Three Acts) United and Orpheum Circuits

time at Convention Hall, in Wooster Street. They afterwards appeared at "Barnum's American Museum." Time of their organization not known, but I am under the impression they succeeded the "Campbell Minstrels.

From this point it is very easy to trace out the remaining companies which came forth, in rotation, as follows:

The "Nightingale Serenaders," now known as "Kinkle's Minstrels;" "Sandford's Opera Troupe," "Slighter's Empire Minstrels," "Washington Utopians," "Ondway's Aeolians," "Pierce's Minstrels," at the Olympic; "Fellow's Minstrels," "Horn and White's Opera Troupe," "Norris' Campbell Minstrels," "George Chrysty's and Wood's Minstrels."

Many other bands of short career have been omitted, as well as some two or three companies which have recently appeared in California and Australia.

Before concluding these remarks, I will again repeat that it is impossible at this late day to tell who first set the "ball rolling" in negro minstrel business. No one has any idea of its existence beyond the time above mentioned. I would, however, say that *individual negro business* was done in character *fifty-five years ago*, at the *Federal Street, Boston*. I have in my possession the actual newspaper which gives me this information.

[The paper referred to was *Russell's Boston Gazette*, dated Dec. 30, 1799, in which was an advertisement which gave the bill to be presented that night at the Federal Street Theatre. The bill included the tragedy of "Oronoko; or, the Royal Slave," during the second act of which "Mr. Grawpner gave the song of the negro, in character."—ED. CLIPPER.]

## NEW THEATRE AND PARK NEAR SYRACUSE.

A new theatre, with a seating capacity of 3,000, entirely covered, though open at the sides, will be erected by the Rapid Transit Company at Onondaga Valley, near Syracuse, N. Y., before June 20, and a plot of 180 by 300 feet will be made into a park. The company also expects to acquire about five acres of property adjoining that. This will give the company about six acres, which it intends to improve. It will spend about $20,000 in improvements this year.

The deal has just been closed up between Vice-President and General Manager C. Loomis Allen and Chas. M. Fellows for the property just West of Mr. Fellows' hotel. This fronts 180 feet on the Seneca Turnpike and runs back 300 feet. The present theatre, which will be torn down at once, occupies a part of this property. This theatre, which has been in existence nine years, seats only about 1,800 people, so the new theatre will be nearly twice as large. It will be of "umbrella" style of architecture, and will be open at the sides, though provision will be made for closing the sides when necessary.

The Rapid Transit Company will build an ornamental fence around the park, and also construct a loop. The cars will be run around this loop, and a covered walk will be provided so that patrons can go from the car into the theatre without getting wet when it rains. There will be a passageway between the park and the Fellows property adjoining.

Land West and South of the park is being negotiated for, and when this is obtained the company will have a large park within the five cent fare limit. It is probable that the property will be turned over to an amusement company for operation, but the company will control it, police it and see that it is kept clean and free from rowdyism. No liquor will be sold in the park. The company will grant a few high class concessions.

The theatre will be finished before the Summer season begins, June 20. It has not been decided whether vaudeville or opera will be given. The plans thus far are in the rough. Last Summer, in ten weeks, the company carried 80,000 people to the theatre. The park will be graded and walks will be laid. Next year it is expected improvements will be made.

There has been talk for some time of improvements by the company at the Valley. It was talked of taking the Glen over but this will not be done. Officers of the company say the park will be a high class amusement resort in every respect.

## BIG MINSTREL PERFORMANCE FOR MOBILE.

Lou Van Alstyne will put on a big minstrel performance at the Lyric Theatre, Mobile, Ala., April 1 and 2, as a benefit fund to help defray the expenses of the Confederate veterans' reunion, which is to be held in Mobile during the same month. Mr. Van Alstyne has a company of forty-two well trained local men, a number of whom have been on the professional stage. He will introduce twenty-two of the new song hits, all by New York publishing houses.

The scenic and lighting effects will be on an elaborate scale, and the music will be played by the Haidee Senter-Rowley Ladies' Orchestra of nine pieces, conceded to be one of the finest organizations of female musicians.

## HAVILAND NOTES.

Morris and Stanley are featuring "You'll Come Back." The song's a big hit.

"Those Three Fellers" have added "Chinatown Rag," by Meyer and Drislane, to their act.

Howard and Linder are singing "Take a Chance With Me" and "When Mr. Yankee Doodle Comes to Town," both songs going big.

The Leland Four, with "The Girl from the U. S. A." Co., are featuring "When Mr. Yankee Doodle Comes to Town," by Meyer and Drislane.

Grace Delmore, with "Golden Crook" Co., has added "Leaving" and "You'll Come Back" to her specialty with the show.

Dale and Boyle will feature "You'll Come Back" and "Chinatown Rag" over the Eastern circuits.

Murry, Nugent and Prudin are making a big hit with "Chinatown Rag" and "Kerryanna." Both songs are by Drislane and Meyer, of Haviland's staff.

# Miss Clipper's

## Anecdotes, Personalities and Comments,

CONCERNING

## STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

A player reaches the height, the acme of perfection in portraying a part, when he can utterly sink his own identity in that of the character he is impersonating.

The *ego* in humanity is difficult to subdue or keep out of sight. Both consciously and subconsciously, there is omnipresent the natural law of self-preservation, and it is as evident in conserving one's *personal identity* as one's physical self from danger.

Therefore, the player who has the strength of self-abnegation—sacrificing his personal vanity, playing a well defined part as the author conceived it, and with no personal bid for the audience's approval—that player is the artist and genius.

As most actresses are averse to hiding their beauty behind make-up lines, it is especially praiseworthy in a woman who disguises nature's gifts, which are among her most valuable stage assets, to create the illusion upon the audience of the actual homeliness and personality of the character she is playing.

Nance O'Neil, now playing a physically unlovely part in Belasco's production of "The Lily," has achieved this in her characterization of Odette, the homely, middle-aged girl. Miss O'Neil hides her own individual charms completely under the plain looking woman, in which the talents of the actress compels the deep interest of the audience.

"I'm disappointed in Miss O'Neil's looks," was overheard the other night after the play when the audience was dispersing; "I thought you said she was an extremely handsome woman," said the man to his companion, a critic on one of the papers.

"I still say so," declared the critic; "there are those who are willing to hide their beauty under a *character* make-up, but Miss O'Neil is one who is willing 'for art's sake' to disguise it under a legitimate, straight role."

"Since seeing so much of the world in your professional tours around the globe, in what part of it would you choose to live?" was recently asked of Miss O'Neil.

"This *was* my selection," said the actress, opening a scrapbook that lay upon the table, and reading what she had written there soon after visiting some of the South Sea Islands.

"Were I to be born again—to undergo a miraculous new birth under conditions of my own choosing—I would be an Islander of the South Seas. I could live and 'hear the league-long rollers thundering on the reef forever.'

"What a happy fate, to live afar off in the Pacific, on an island of plenty, where the sun shines goldenly and the trees are ever fruitful, and there is no want and little labor, and one lives and dies and is never tortured by ambition, by introspection and the modern maladies of the civilized soul."

Then the interviewer recalled Miss O'Neil's emphasis on the past tense of her preference of a place of habitation. "You said that *was* your choice—have you changed your mind?"

"I've seen much since the day I wrote that," explained the actress. "*Now*, please, let me be a Parisian!" and Miss O'Neil proceeded to enumerate many reasons—including those of sentiment and art—why Paris was her present preference.

*Apropos* of Miss O'Neil's saving of a scene, by a quick interpolation, in a recent performance, she was asked if she recalled any other incident of a similar character.

"Yes, I once came to the aid of an actor while playing in 'Macbeth'—I literally saved his face," and the actress smiled reminiscently.

It was in the banquet scene, and there was a sudden pause in the lines of the actor playing the title role. Miss O'Neil, who, as Lady Macbeth, was seated on the dais, and, glancing quickly about to discover the cause, saw with consternation that Macbeth's beautifully built-out nose was missing, and that he was wildly groping around behind the banquet table in search of it. However, none of the audience seemed aware of the dilemma. An inspiration seized Miss O'Neil, and, stepping from her raised seat, her royal robes trailing out grandly behind her, she majestically walked towards the distracted actor. Before reaching the location of the disaster she had gracefully raised her outer robe and interposed it between the audience and the stooping Macbeth, who, having regained his lost feature, replaced it where it belonged, then Lady Macbeth walked back and resumed her seat.

As no laugh went up from the audience, it was apparent that they thought this was a part of the business of the play.

Julia Dean, of "The Lily" cast, told of a similar *contretemps* that did not end so happily. A few seasons ago a young actor, who was playing a love scene opposite her, was wearing an artificial mustache, one side of which, unfortunately loosened and fell to the floor. In the fervor of his scene he was unaware of the accident, and continued his protestations of love. Needless to say, the audience began to laugh, and the laugh grew to a roar, which distracted the actor's mind from his lines. As he looked around wildly for the cause of the interruption to his serious scene, Miss Dean in an aside told him that half his mustache had vanished.

Disconcerted for an instant only, he quickly tore the other half from his face and put it in his pocket. But his pet scene was ruined, and several minutes passed before the play could go on without occasional snickers from some of the audience.

A prominent manager, who well knows the characteristics of those in his profession, once said of one of his most celebrated stars—one who, above all things, disliked to be interviewed for the newspapers:

"I can't always blame him for his refusals to be interviewed. You see, a player under such conditions can talk only of himself or his art. If he talks of himself, he is immediately put down as an egotist. If he preaches of his art, he offends those of his profession who have none."

It had been given out that a certain New York manager, about to produce a comedy, was on the search for a character woman of large physical proportions, consequently, long before office hours, several plump actresses occupied chairs in the outer office. Most of them, being known to each other, passed pleasantries concerning their avoirdupois.

One of them related an incident about a plump friend who had been a member of the Frohman forces, and who was "resting" because of her extra weight. Her work was all right in the part she had been used to essay, but of late she had grown too heavy for such roles. Hoping to be re-engaged if she could reduce her dimensions, she had consulted her physician as to the best course to pursue.

He suggested a course of banting, and wrote out a dietary which, he declared, if closely followed would result in a reduction of several pounds. The plump actress was further instructed to come back to the office in one month and report progress, or, rather, the retrogress of her all-too-solid flesh.

During the month she lived up to her understanding of the doctor's directions, only to find that she had gained weight and size instead of losing it. In despair she went to the doctor, who, when he saw her, was greatly astonished at the apparent failure of his favorite regime for the elimination of fat.

"My goodness!" he exclaimed; "young woman, you certainly have not followed my dietary to the letter." When she insisted, with tears in her eyes, that she certainly had, the medical man said:

"Are you positive that you ate exactly what I told you to—dry toast, plain boiled beef, and the other simple foods prescribed?"

"Every one of them," declared the corpulent one.

"And nothing else whatever?" questioned the doctor.

"Why, certainly," exclaimed the actress. "I ate my regular meals, of course."

And the doctor held up his hands and gazed appealingly at the office ceiling.

**MAURICE WOOD.**

Miss Maurice Wood, the clever and dainty comedienne, whose excellent work in vaudeville, last season, on the United time, and later in her wonderful impersonations in "The Midnight Sons," placed her among the foremost of the younger set of "star material," has just disclosed another side of her versatility. Miss Wood has all of her short life shown marked ability in art, some of her water colors having won first honors in art competitions, and are now occupying a prominent place in the Chicago Art Institute. She has recently been asked to do the illustrating of a new book by a well known Washington author, E. J. Parks (rather a distinction for a girl not yet out of her teens), who is very anxious to engage her services. "I want life, action and youth in my illustrations, not the cut-and-dried sort that are meaningless and vapid, and am sure you are the one to do it."

NEWELL AND NIBLO, after finishing twenty-two weeks with the U. B. O., opened for twenty weeks of the S. & C. time, at Winnipeg, Can., Feb. 7.

FILL. M. BASSETT, formerly of Bassett and Cole, German comedian, vocalist and dancer, will open on the Griffin circuit at Toronto, Can., Feb. 21, with a new act.

WHALLEY AND WHALLEY, female instrumentalists, recently played a very successful engagement for the Elks Bazaar, at Keene, N. H.

**WEBER & FIELDS' OWN CO., 1894-1895.**

The group includes Weber and Fields, McIntyre and Heath, Le Clair and Leslie, Castellat and Hall, Jas. F. Hoey, Lottie Gilson, John Cody, John E. Drew, Falk and Semon, Tom Creamer and Wm. Fay. The cut was kindly loaned by Tom Creamer.

# QUARTER CENTURY LEAPS IN SHOW HISTORY.

**Account of Interesting Events Compiled from the Clipper Records.**

The events of earlier years will have interest only as historical facts, but the chronology of events that happened twenty-five years ago and formed the topics of 1884, are well within the memory of the present generation, and will recall interesting facts and circumstances to some of our readers.

Many of those whose names appear are still active in or out of the profession; many others have been listed in Deaths in the Profession since. Theatres then popular have given way to others, but some of them are still standing. The list of marriages includes the names of couples who will celebrate their silver wedding in 1910; the other unions have been dissolved by death or otherwise. The successful plays of those days, with one or two exceptions, have passed out of the memory of the public. We call particular attention to the fact that in the record of 1885 appear the first performances of a number of new vaudeville acts which were then fully reviewed only by THE CLIPPER. Twenty-five years ago THE CLIPPER reviewed new acts as well as new plays.

**1733.**

*The New York Gazette* of Oct. 15 had this announcement: "To be sold at reasonable rates, all sorts of household goods, also several sorts of drugs and medicines; also a negro girl about sixteen years of age, has had smallpox and is fit for town or country. Inquire of Mr. George Talbot, next door to the Play House." There is no record of any performance.

**1761.**

Sept. 7.—Douglass' Company opened in Newport, R. I., in "The Provoked Wife," for the benefit of the poor, about $158 in Spanish silver being realized. This was not only the first in Newport, but the first dramatic performance, at least by professional actors, anywhere in New England.....Nov. 19.—Opening of a theatre in Chapel Street, now Beekman Street, New York. "Hamlet," the play. There is no record of its earlier performance in this country.

**1785.**

Poole's Circus, Market Street, Philadelphia, opened.....October, "The Countess of Salisbury" performed at John Street Theatre, this city, first piece played under United States flag.

**1810.**

Scudder's American Museum opened in Chambers Street, New York; afterwards removed to Broadway and Ann Street, where it was burned July 13, 1865, P. T. Barnum having been its owner from Dec. 27, 1841.

**1835.**

May 18.—Barkham Corey and Master Blanchard, their dogs, Hector and Bruin, made American debut at the Bowery Theatre, New York.....Eagle Theatre, Buffalo, N. Y., opened, burned May 4, 1852..... Theatres opened in Detroit, Mich., and Newark, N. J.; State Street Theatre, Mobile, Ala., built, burned Nov. 13, 1842; rebuilt Nov. 5, 1843; again burned in 1860, and New Mobile Theatre opened on its site Dec. 17, 1860.....July 16—First recorded dramatic performance in Reading, Pa..... Sept. 8—Franklin Theatre, New York, opened, had various names and various uses, closed about 1853. St. Charles Theatre, New Orleans, La., opened, burned March 13, 1842, re-opened Nov. 30.....Sept. 28—American debut of William Abbott, as Beverly, in "The Gamester," at Park Theatre, New York, where on May 29, 1843, while playing Hemeya to Junius Brutus Booth's Pescara, he was seized with an apopletic fit, which terminated fatally on the following June 7.....Nov. 30—Park Theatre, New York, American debut of John Reeve, English comedian.....July—R. W. Lindsay exhibited Joice Heth, "Washington's Nurse," at Masonic Hall, Philadelphia; afterwards P. T. Barnum leased her for $1,000, and thus he began his life of a showman; she died February, 1836.

**1860.**

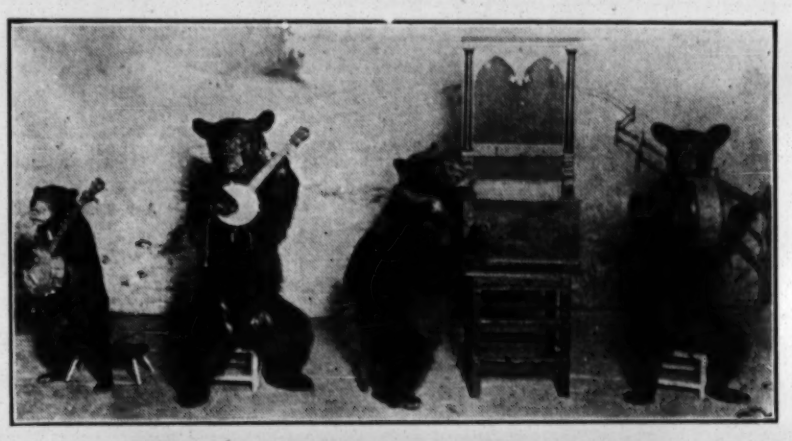
Jan. 9.—Bowery, New York, debut of Webb Sisters, Ada and Emma.....March 20—Production of "Colleen Bawn" at Laura Keene's, New York.....April 20.—Opening of Kingsbury Hall, afterwards Woods' Museum, Chicago.....July.—Wallack's, New York, Wm. J. Florence as Toodles and Captain Cuttle in the late W. E. Burton's stage clothes....A saloon, corner Court and Remsen Streets, Brooklyn, N. Y., was opened as a music hall; opened as Hooley's Opera House Oct. 6, 1862; burned May 12, 1865; rebuilt and opened Sept. 4, 1865, as the Court Square Theatre....April 30.—Halevy's "La Juive" first sung in America at Winter Garden, New York.....Oct 2.—Brougham's "Playing with Fire" first played at Wallack's, New York.....Nov. 24.—"The Seven Sisters" produced at Laura Keene's.

**1885.**

January.—M. B. Howard and Clara Wilson, of Grau Opera Co., married in Quincy, Ill.; D. D. Bedell and Louise Giroux married in New Haven, Conn.; E. S. Laurie divorced from Ida Laurie; Mortimer Murdoch arrived in America—his first visit in ten years; L. A. Grant assumed management of the Albuquerque, N. M., Opera House, Henry & Stevers retiring; Eric Bayley suddenly returned to England; in New York Court of Common Pleas, permission granted Gustavus Lewick to change his name to Gus Williams. 1, John L. Sullivan closed his engagement, in "The Lottery of Life," at Academy of Music, Brooklyn, N. Y., having failed to draw; Gus Van Tuyl, circus, married non-professional in Penn Yan, N. Y.; Wm. M. Hogan, leader at National Theatre, Philadelphia, Pa., awarded $500 in breach of promise suit against Mrs. Josephine G. Westcott; Sophie Eyre and Chauncey R. Winslow married in Boston, Mass. 2, Charley Reed granted divorce in this city; John O'Donnell and Carrie Runnion married in Providence, R. I. 3, Charles E. Snyder and Emily Dean married in Baltimore, Md. 4, W. E. Sheridan and Louise Davenport married in San Francisco, Cal.; Indian Princess Pocahontas (museum curio) and James McKeown married in Pittsburg, Pa.; Phil Sampson, manager Rondout, N. Y., Opera House, married in this city to Rose Rosenthal, non-professional. 5, Harrigan & Hart's Co. took possession of New Park Theatre, and "McAllister's Legacy," by Edward Harrigan, was originally acted, during the performance David Braham was presented by friends with a violin; Third Avenue Theatre passed under Ad. Neuendorff's management, re-christened "Apollo Theatre," and opened for German productions, Magda Irschick and others playing "Der Fechter von Ravenna," experiment failed and Neuendorff retired 17, the house then closing; Ford's Opera House, Baltimore, Md., reduced dress circle and family circle prices, first house in that city to take such a step; Apollo Theatre (formerly Edwards' Theatre Comique), St. Louis, Mo., opened by Victor Sarner, closed 12. 6, Dr. J. B. Duff, museum lecturer, married to Margaret A. Tucker while a patient in Cincinnati, O., City Hospital; Louis M. Ballenberg and Marion Gray married. 7, "Nevada," three act play, by Geo. M. Baker, originally acted by amateurs at Union Hall, Boston, Mass.; Henry Guy Carleton and Helen Hubbard married in this city. 8, Second of the series of benefits in this city for the Actors' Fund at the Academy of Music (afternoon); in Detroit, Mich., Dr. S. M. Landis filed a petition for divorce from his wife, Flora E. Landis; Maj. Nutt and Clara Corfield married in Boston, Mass.; Lewis & Landis' New Opera House, Schell City, Mo., opened by Edwin Clifford's Co. 9, Hoyt's (new) Opera House, Topeka, Mich., opened by the Irving Comedy Co.; "Gustav Wasa," German drama by Bernhard Scholz, originally acted in America at Thalia Theatre. 10, John D. Prince and Lillian Harvey married in this city. 12, New Opera House, Caldwell, Kan., opened by the Fay Templeton Opera Co.; Bryant and Menter, as a team, made their metropolitan debut at the London Theatre; eighteenth annual ball of N. Y. Lodge of Elks, in Madison Square Garden; George R. Parks and Elizabeth Robins married at Salem, Mass.; billed as "A. Sharpe," and playing the Callboy in "Mamzelle Nitouche," with Lotta, at the Grand Opera House, Sydney Booth made his professional debut. 13, Edward Kendall and Emma Popper married in San Francisco, Cal. 14, "Eugene Aram" (W. G. Wills' version) played for the first time in America by Henry Irving's Co., at Haverly Theatre, Chicago, Ill., in it, in a minor role, Edward Craig, son of Ellen Terry, made his first appearance on any stage; "The Elevator," a little play by W. D. Howells, produced by amateurs at Rossini Hall, Portland, Me.; "The American Countess," by Howard Carroll, originally acted by Rhea, at National Theatre, Washington, D. C. 15, As Baron De Mersac, in "Victor Durand," at Wallack's Theatre, Richard Mansfield made his American re-appearance, as Jerry Sleepers, in "Kit," at Leland Opera House, Albany, N. Y., Daniel Chanfrau made his debut. 16, At Unity Chapel, Springfield, Mass., A. P. Burbank read his dramatization of "A Tale of Two Cities" for the first time in public. 18, Leonard Goheen, mesmerist, and Laura B. Rollins, variety, married on stage at Esher's Alhambra Theatre, St. Louis, Mo. 19, Marie Jansen made her American re-appearance at the Boston, Mass., Museum, in "Fantine;" Prince Flotow and Hattie H. Gray (non-professional) married on the stage at Oil City, Pa., Opera House; People's Theatre, Portland, Me., opened under new management—Wm. Wylie's; during performance at his theatre, Tony Pastor was presented by fellow members of Mecca Temple, Mystic Shrine, with a handsome emblem of the order; Edwin Booth opened his only metropolitan engagement of this season, at Fifth Avenue Theatre; supporting him in "Othello," Annie Clarke made her metropolitan debut as Emilia, Geo. R. Parks his metropolitan debut as Rossio, other metropolitan debuts were made by James Burrows as Duke of Venice, and A. R. Whytall as Montano; as Othello, Chas. Barron made his re-appearance in New York, after a long absence; New Opera House and Rink, Attica, Ind., opened by a "Mountain Pink" Co. 20, Manager J. H. Allison arrived from England—his first visit in years, returned Feb. 14. 21, May Stembler and Aug. D. Iasigi married in this city; John Morris returned to England; "Rags and Bones," by F. A. Scudmore, played for first time in America by Oliver Byron at Gillis Opera House, Kansas City, Mo.; title afterwards changed to "The Inside Track." 22, Actors' Fund benefit at Boston Theatre netted $2,433; "Custer's Regiment" ("Custer" re-written), by Maj. J. E. Walker, produced at Salisbury Hall, Petersburg, Pa. 23, Holland and Scott, variety, made their professional debut at Zoo Theatre, Indianapolis, Ind. 24, Leopold A. Weste entered suit for divorce from his wife, Mathilde Cottrelly, in Chicago, Ill., Mrs. C. L. Rich (Caroline Delmaine) granted divorce from her husband, in same city. 26, Leavitt & Pastor formed limited partnership and assumed joint management of Third Avenue Theatre, re-opening it with an "Adamless Eden" Co., their partnership expired June 6, and the house was closed again; Etolia Walkup awarded $750 in suit for salary against J. Z. Little, in Chicago, Ill. 27, Wm. R. Ogden and Fannie Tuyer married. 28, Andrew Eckels (circus) and Amelia Konollman married in Brooklyn, N. Y. 29, As May, in "Bunch of Keys," at Grand Opera House, Milwaukee, Wis., Nellie Judson made her dramatic debut, had been comic opera singer; first annual benefit of Chicago Branch Theatrical Mechanical Association. 30, Niagara Street Rink, Buffalo, N. Y., burned. 31, "Elaine," by R. G. Morris, originally acted by Albina De Mer, at a matinee at Whitney's Opera House, Detroit, Mich.; Haverly's Theatre, Chicago, Ill., re-christened the Columbia Theatre, and passed under management of J. M. Hill and a stock company.

February.—Harry Bloodgood awarded $1,700 royalties on "Wanted, a Partner" ("Hix's Fix"), in suit against C. F. Pidgin. 1, Marie Prescott re-appeared on the stage after a season's absence, playing Ruth, in "The Wages of Sin," at Montreal, Can.; Pythian Opera House, Lafayette, Ind., opened; Ada La Pearl, circus, married to Wm. Whitlock, in Bentonsport, Ia. 3, John Theurer returned from England. 4, "A Prisoner for Life," adapted by Louis Nathal from the French, originally acted at Union Square Theatre, on this date that house reduced its prices—$1 for best seat; John B. Schoeffel and Mrs. Agnes Booth married in St. Paul's Church, Boston, Mass.; Comedy Theatre re-opened under Townsend Percy's direction, with revival of "Ixion;" in the title role Alice Harrison made her metropolitan re-appearance after several seasons' absence, venture failed and house closed March 20. 5, Bristow's Opera House, Mt. Sterling, Ky., burned. 6, Blake Opera House, Belleville, Ky., dedicated; as Jeanne, in "Miss Multon," Lillian Burkhardt made her professional debut at Library Hall, Pittsburg, Pa. 7, "The Recruiting Officer" played at Daly's Theatre, its first performance here since March 24, 1843; Sid. C. France granted divorce in Chicago, Ill., from Carrie Lavarnie: the Silbons and the Elliotts dissolved partnership at Cleveland, O. 8, Quincy Kilby and Fannie Spink (non-professional) married in Chicago, Ill.; Lillian Russell, Ed. Solomon and Alice Barnett arrived from England. 9, "Tactics," as re-written by May Ten Broeck, first played in its new form at Waldmann's Opera House, Newark, N. J.; at the Star Theatre, "A Blot in the 'Scutcheon" was played for the first time in this city, and "The King's Pleasure," a French adaptation by Alfred Thompson, for the first time in America, both by Lawrence Barrett's Co.; "Die Gross Glocke," by Oscar Blumenthal, acted for the first time in America at the Thalia Theatre; as Baronim Erna Von Salden, Elizabeth Hagedorn made her American debut; at the Paterson, N. J., Opera House, Mrs. Hattie Warner made her professional debut as Lady Teazle; first dime museum in Wilmington, Del., opened by Jacobs & Proctor, in Odd Fellows' Hall. 11, New Masonic Hall dedicated at Fall River, Mass.; E. S. Conner appeared as the Stranger, at Paterson, N. J., Opera House, supporting Mrs. Warner; T. F. Hogan, treasurer, married Maggie McGinnis in Baltimore, Md. 12, Albertina Flint, danseuse, sailed for Paris; Baby Ethel Redmond made her first appearance on any stage at Lowell, Mass., in "Bull in a China Shop;" at benefit to Nelse Waldron at matinee at Grand Opera House, H. E. Walton made metropolitan debut, playing O'Callaghan, in "His Last Legs;" in the same farce Misses A. Falconer and A. Navarro made first appearances; W. S. Gilbert's fairy drama, "Broken Hearts," acted at special matinee at Madison Square Theatre, first time in America, we believe; as Lady Vavir, Annie Russell made her first appearance since her marriage; "Love and Duty," military drama by Col. Prentiss Ingraham and T. W. King, originally acted by amateurs at Saratoga, N. Y. 14, Polly McDonald and Geo. C. King married in Rochester, N. Y.; Kate Dalgleish made her professional debut at Tivoli Theatre, Portland, Ore., as Florence in "Cricket on the Hearth." 15, Lillian Russell and Edward Solomon made American re-appearances in concert at Bijou Opera House, Alice Barnett (English) also sang; Dr. Leopold Damrosch died at New York. 16, Six theatres in Chicago closed this date through delay of troupes by snow blockades; the Ainsleys, variety, made their metropolitan debut at Miner's Bowery Theatre; "Impulse" acted at Wallack's Theatre—first time in New York City. 17, Suit of Gale & Spader *vs.* J. H. Haverly decided in plaintiffs' favor, with award of $4,260—this city; Annie Baldwin returned to England. 18, Casino Rink, Saugerties, N. Y., burned; Washington Opera House, Maysville, Ky., opened by Amy Gordon's Opera Co. 20, "Mishaps," by H. Wayne Ellis (afterwards revised by Chas. Connolly), originally acted by the Lorellas at Poughkeepsie, N. Y. 21, James Hanerty (treasurer) purchased one-third interest in Standard Theatre, St. Louis, Mo.; John Thompson's Eighth Street Theatre raided by police and the proprietor arrested; the Big Four (Smith, Waldron, Cronin and Martin) separated as a team at New Haven, Conn.; Opera House and Rink at Huron, Dak., burned; Isabel Ward and Frank Bush married at Baltimore, Md., a civil marriage had previously been contracted between them at Denver, Col. 23, Dudley Street Opera House, Boston, Mass., opened under Harry Meredith's management, he retired 28; Robert Burnaby (Berryle) made professional debut as Ludovico, in "Mishaps," at Newark, N. J., Opera House; "Under a Cloud," border drama, by Frank Carleton and Luke Brand, originally acted at Hazlie's Theatre, Halifax, N. S. 24, Lottie Lee and C. W. Irwin married in Baltimore, Md.; Viola Dayan made professional debut in "The Duke's Wager," at the Grand Opera House, San Francisco, Cal. 26, Hall's Rink, Wellsburg, W. Va., burned; National Theatre, Washington, D. C., burned. 27, Walter, member of Cragg Family, made first appearance with that troupe at Kernan's Monumental Theatre, Baltimore, Md. 28, Anne Hooper made professional debut in revival of "The Country Girl" at Daly's Theatre; Clay Greene's revision of "My Sweetheart" acted for first time by Minnie Palmer at Tabor Opera House, Denver, Col.

March.—Nick Hughes acquitted of murder at South Pueblo, Col.; H. C. Talbert (minstrel) and Annie Melvin married in Brooklyn, N. Y., John D. Gilbert and Nellie Ormond married in Chicago, Ill.; Walter Townley (variety) made his debut at Theatre Comique, Washington, D. C. 1, As Countess De Linieres, in "The Two Orphans," at Grand Opera House, New Orleans, La., Isabella Freeman made her re-appearance after a retirement of about sixteen years; Daniel Frohman formally retired from Madison Square Theatre. 2, "Woman Against Woman," by Frank Harvey, acted for first time in America at Hooley's Theatre, Chicago, Ill., by Maubury & Overton's Co.; W. H. Lytell succeeded Mr. Coleman in management of Montreal, Can., Theatre; Perkins & Lonas opened first dime museum in Omaha, Neb.; as Casimer, in "A Midnight Marriage," at People's Theatre, Wm. Redmund made his metropolitan debut, and as Hortense, Mrs. Thos. Barry made her re-appearance in New York after an absence of about fifteen years; Harrigan & Hart's Co. opened sharing engagement at Fourteenth Street Theatre; Gay Street Museum (formerly Temperance Temple), Baltimore, Md., opened by J. B. Wills and Eugene Maas, closed March 11; Hyde & Behman resumed active management of the New Park Theatre and Museum. 3, Marion, O., Lodge, B. P. O. E., instituted; Park Theatre, Toledo, O., closed by attachment; American Theatre, Hartford, Conn., closed for same cause, both re-opened afterwards; Jacob Litt secured lease of Academy of Music, Milwaukee, Wis. 4, "A Night Off," adapted by Aug. Daly from Von Schonthaus' "Raub der Sabinnerinen," acted for the first time on any stage at Daly's Theatre; Annie E. Hart divorced from Wm. E. Hart. 5, In "The Danites," at the Bush Street Theatre, San Francisco, Cal., Alfonso (Ah Gow), a Chinaman, played Washeewashee—the first Mongolian on the American stage in an English speaking part; Caledonia Rink, Jersey City, N. J., burned. 6, F. A. Tannehill Jr. and Maude Giroux married in Philadelphia, Pa.; Gussie Rogers fell while playing in "The Two Orphans," at Taylor Opera House, Trenton, N. J., spraining her ankle, performance suspended; Julia Anderson made dramatic debut as the Countess, in "The Danicheffs," at Newport, R. I., Opera House. 7, Albany, Mo., Opera House burned. 9, Adolf Sonnenthal, German tragedian, made his American debut at Thalia Theatre in title role of "Uriel Acosta," returned to Germany 25; James Taylor, variety, re-appeared at Tony Pastor's after an absence abroad of about eight years; "Love or Money," Walter Bentley's (and the second) dramatization of Reade's "A Perilous Secret," originally acted at Allentown, Pa., Opera House. 10, George Sherwood and Maggie Meredith married at Atchison, Kan. 11, Fields and Hanson and Geo. H. Wood sailed for England; at matinee at Walnut Street Theatre, Philadelphia, Mr. and Mrs. W. J. Florence revived "Dombey & Son." 12, Fred Wright and the remnant of Haverly's Minstrels arrived from England, opened, as re-organized, at Heuck's Opera House, Cincinnati, O., 22; "For Queen and Country," spectacular military drama by John A. Fraser Jr., originally acted by amateurs at Grand Opera House, Toronto, Can.; Nadia De Rotchkoff made her professional debut at Wallack's Theatre (matinee), playing Camille; Zazel (circus) died at Norfolk, Va. 13, A. M. Palmer publicly assumed management of Madison Square Theatre, had been privately associated with M. H. Mallory before this date. 15, Park Rink, Little Falls, N. Y., burned. 16, Jim Currie, murderer of Ben C. Porter, killed at Las Vegas, N. M.; "A Domestic Earthquake" ("Whose Are They?") acted for the first time under its new name at Bijou Theatre, Boston, Mass., by Harrison & Gourlay, it failed; the Barnum Circus opened season at Madison Square Garden, Geo. H. Adams re-appeared as clown after many seasons' absence from the ring; "The Major," partly re-written, was revived by Harrigan & Hart's Co. at Fourteenth Street Theatre, in it, as Henrietta Pye, Gertie Granville made her re-appearance; Madge Carr made American debut in "Humbug," at Leubrie's Theatre, Memphis, Tenn.; Robt. Hooley and Alice Clark (variety) married in San Francisco, Cal. 17, Carrie Ward arrested in New York City for bigamy, taken to Baltimore, and case afterwards settled; Madison Square Garden leased to Wm. Wood; "Exiled; or, O'Phelam's Stratagem," by Thomas D. O'Brien, originally acted by amateurs at Market Hall, St. Paul, Minn.; Minna Wright made dramatic debut at Mendota, Ill., in "Michael Earle." 18, Maj. Burk sailed for Europe; "Toil and Trouble," by Washington Davis, originally acted by amateurs at Temple Opera House, Aberdeen, Miss. 19, Aimee appeared in "Divorcons" for the first time at Pittsburg, Pa., Opera House. 21, Baltimore Street Museum, Baltimore, Md. (the first dime museum outside of New York) closed, re-opened as Tagart's Museum Oct. 26. 22, Henry Chanfrau and Sadie Fulton married in Pittsburg, Pa.; Tony Pastor's twentieth anniversary benefit at Academy of Music, he was presented with gold watch and eyeglasses; "Lynwood" played by Eben Plympton, at St. Charles Theatre, New Orleans, La., with hero transposed from Federal to Confederate officer. 23, Knowles & Morris recovered verdict for $1,071.45 against Percy & Cuthbert, for breach of contract; reduced scale of prices ($1 highest) went into effect at Fifth Avenue Theatre; Academy of Music opened under temporary lease to Wm. Austin, who presented Corinne's Merriemakers at low prices—10 cents and upwards, Corinne prevented by Mayor Grace from singing in the opera, but allowed to give "concert selections in costume"—Mr. Austin's lease closed April 9; George Peck presented by his "Uncle Tom's Cabin" Co., at Greenville, O., with gold watch. 25, Patrice Boucicault and George Pitman married in this city; Music Hall,

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## QUARTER CENTURY LEAPS IN SHOW HISTORY.

CONTINUED.

Buffalo, N. Y., burned. 26, A. Forepaugh Jr. and wife returned from England. 27, Infant born in family circle at Boston, Mass., Theatre, during performance of "Joshua Whitcomb;" Mendelssohn Hall, St. Joseph, Mo., burned. 28, John H. Barnes returned to England. 29, J. C. Williamson arrived from England, sailed from San Francisco, Cal., for Australia May 11; L. Adella Barker and Alonzo Hertig married in Chicago, Ill. 30, "A Tin Soldier," farce comedy by C. H. Hoyt, originally acted at New Bedford, Mass., Opera House; Henry Irving lectured at Sanders' Theatre (Harvard College), Cambridge, Mass.; National Printing Co., Chicago, Ill., burned out, J. H. Haverly a heavy loser; Sol Smith Russell made his first appearance as a member of Boston Museum Stock, in "Box and Cox;" "Alone in London," drama by Robert Buchanan, originally acted at Chestnut Street Theatre, Philadelphia. 31, Eureka Theatre, Columbus, O., burned; International Comique, Philadelphia, Pa., closed on account of its proprietor's death, re-opened in November.

April 1, New Opera House, Miamisburg, Ky., dedicated; Casino Rink, Flushing, N. Y., burned; "Mixed Pickles," farce comedy by Dr. T. H. Sayre, originally acted by J. B. Polk at Academy of Music, Jersey City. 2, Wainratta sailed for England to work professionally. 3, Carrie Morgan made her professional debut at Centralia, Ill., as Lady Carringford, in "Hazel Kirke." 4, "Paintin' 'Er Red," musical comedy by Stanley McKenna, originally acted at Standard Theatre, San Francisco, Cal.; at Newport, R. I., Opera House, "Lend Me a Dollar," farce comedy by John Harrison, was originally performed by William Carroll's Co.; it had previously been done as "Celibacy," and later as "Deuce of Hearts;" Mrs. F. S. Chanfrau, Mrs. John Hoey and C. W. Tayleure sailed for England, Prof. W. H. Hartley returned; at Tony Pastor's Theatre, Myra Goodwin made her farewell appearance on variety stage, friends presented her with diamond bracelet; the Union Square Theatre Co., as such, played together at the home theatre, in "A Prisoner for Life"—went on tour afterwards and made their last metropolitan appearance as an organization in same play at Grand Opera House; "Favette," adapted from Ouida's novel, "Tric-o-trin," by Estelle Clayton, originally acted at Paterson, N. J., Opera House, in the title role Miss Clayton made her reappearance on the stage after a year's retirement, done at Union Square 6. 5, Rose Coghlan and Clinton J. Edgerly married at Jersey City, N. J.; "Shane-na-Lawn," by J. Armoy Knox and J. C. Roach, originally acted at Standard Theatre, Chicago, Ill. 6, Royal Theatre Museum, Ottawa, Can., destroyed by roof falling in; Mrs. Tom Thumb married to Count Rosebud at Church of the Holy Trinity, this city; Princess Opera House, Chicago, Ill., opened by A. R. Carrington; Wood's Dime Museum (formerly Academy of Music), Omaha, Neb., opened by Col. J. H. Wood; Ellen Terry, Henry Irving and the Lyceum Co. closed a month's engagement at the Star Theatre, announced as their farewell to America; "His Sin," by Geo. Morton and Henry Leslie, acted for the first time in America at National Theatre; "McFadden's Spirits," by J. A. Knox and J. C. Roach, originally acted by the Four Shamrocks at Leavitt & Pastor's Third Avenue Theatre; Banquet at Delmonico's to Henry Irving, who, with Ellen Terry, sailed for England 8; Bijou Opera House property sold at auction to satisfy mortgages, to George J. Whitney, of Chicago, Ill.; Thatcher, Primrose & West's Minstrels opened an engagement at Fifth Avenue Theatre—first minstrel troupe to occupy that house—and with them Julius P. Witmark, boy soprano, appeared in white face solos; New Lyceum Theatre formally opened, when "Dakolar" (an adaptation by Steele Mackaye of "Le Maitre de Forges") was originally performed, Maud Banks as Minerva, Sallie Blanche Gray as Marquise De Voinay, Emma Sheridan as Gillome, Joseph Adelman as Pierre Kodoc, C. H. Canfield as Taloche, Laura Johnson as Nanette, W. C. Bellows as Sagot, Mary Saunders as Yvonne, F. E. Stoddard as Dennis, and C. H. Welch as Potin—all Lyceum School pupils—made first appearances in speaking parts; "Paul and Louise," adapted by Alfred Ayres from Dennery's "Le Marchant de Coco," originally acted at Paterson, N. J., Opera House; "Crazy Quilt," by A. C. Gunter, originally acted by Kate Castleton at Eureka, Nev., title afterwards changed to "Crazy Patch;" "The Skating Rink," farce comedy by R. G. Morris, originally acted by N. C. Goodwin at Buffalo, N. Y., Academy of Music. 7, "Our Joan," drama by Herman Merivale and Cecil Dale, originally acted at Wallack's Theatre. 9, Actors' Fund benefit at Academy of Music, Philadelphia, Pa., netted $2,314.40; "No. 1," drama by Chas. Dubois, acted for first time on any stage at Greenwich, Conn., by Marlande Clarke's Co.; "Riverdale," five act play, originally acted by John Jack's Co., at Palatka, Fla. 11, "The Regent's Diamond," drama by Elliott Barnes, originally acted at Paterson, N. J., Opera House; "Oh, What a Night," comedy from the German by George Hoey, originally acted by Gus Williams at Coates' Opera House, Kansas City, Mo.; "The Legend of Prenzberg," by Mrs. W. S. McFarlane, originally acted by amateurs at University Club Theatre; "Are You Insured?" (Edward Harrigan's old sketch, "Love *vs.* Insurance," enlarged into three acts) first acted at Yonkers, N. Y., by M. W. Hanley's Co., done at Fourteenth Street Theatre May 11; "The Power of Love," adapted by F. Mons from "Piccolino," French opera by Sardou, Nuitter and Giraud, originally acted by Rhea at Holliday Street Theatre, Baltimore, Md.; as Bob Crocket, in "Davy Crocket," Bert Whitney made his debut at Whitney's Opera House, Detroit. 13, Forepaugh's Circus opened season in Philadelphia; Jennie Yeamans and Melville Lester married in this city; Georgie Drew Barrymore and Agnes Robertson returned from England, on 24 the former and Mrs. John Drew sailed for England, Agnes Robertson also returned to England later; Griswold Opera House, Troy, N. Y., passed under the management of Jacobs & Proctor, at low prices; "Sealed Instructions," drama by Mrs. Julia C. Ver Planck, originally acted at Madison Square Theatre, in it, as Mrs. Houghton, Mathilde Madison made her professional debut; "An Outlaw's Son" originally acted at People's Theatre, Buffalo, N. Y., failed and taken off 14. 14, Addie Johnson and Patrick Farmer married in Cincinnati, O.; Mabel Bablan (Mrs. W. P. Bown) attempted suicide at Trenton House, Trenton, N. J.; Helen Gardner granted divorce from her husband, De Wolf Hopper, who shortly afterwards married a chorister at Wallack's Theatre (McCaull's Co.); Florence Byron and Dolph Schroeder married at Mystic Bridge, Conn. 15, Viola Allen, for salary reasons, as stated by her (but denied by management), refused to play in "Dakolar," at New Lyceum Theatre, which house was closed, re-opened 16, Kate Forsyth then making her first appearance there; Comley & Barton got verdict for $2,000 against H. Dazian; J. H. Dunning and Mary E. Stokes married in Chicago, Ill.; Retta Henderson and W. R. O'Donovan married in this city. 16, Abe Leavitt and Lottie Elliott married in Cincinnati, O.; George Fawcett Rowe made his American re-appearance as Frank Trevor in his own comedy drama, "Beauty," at Wallack's Theatre (matinee), "Beauty" then done for the first time in this city. As Ariadne, Agnes Thomas made her American debut, and as Joel Sligate, C. Coote Jr. made metropolitan debut. 17, "Phyllis Denohr," adapted by Charlotte Thompson from Hugh Conway's novel, "Dark Days," originally acted by the adaptress at Coates' Opera House, Kansas City, Mo. 18, Annie Pixley and R. Fulford returned from England. 19, Amelia Strohl, German actress, made her American debut at Baldwin Theatre, San Francisco, Cal., in "The Trial Arrow;" Fred Ross and Nannie Leonard married in this city. 20, J. M. Norcross, minstrel, married a non-professional in Boston, Mass.; as May Fielding, in "The Cricket on the Hearth," May Chipp made her professional debut at Lynchburg, Va.; "The Sons of Labor," drama *oy* Hon. D. A. Healey, originally acted by amateurs at Leland Opera House, Albany, N. Y. 21, The Leopolds returned to England; "Denise," adapted by Aug. Daly from Dumas' play of that name, originally acted by Clara Morris at Daly's Theatre; while the Knights were playing "Over the Garden Wall," at Grand Opera House, Toronto, Can., a Mr. Sterling expired in an orchestra chair; Frank Thornton sailed for Australia. 22, Niagara Rink, Canandaigua, N. Y., burned; Marie Adair and Walter F. Loftus married at the Denison, Tex., Opera House. 23, Sydney Cowell sailed for England; New Opera House, Glens Falls, N. Y., dedicated. 25, At Boston, Mass., Museum, Mrs. J. R. Vincent celebrated the fiftieth anniversary of her appearance on the stage; Olympic Rink, Allegheny City, Pa., and Casino Rink, Lincoln, Neb., burned. 26, Royce Alton and Posey Ferndale married at Pittsburg, Pa.; John W. Summers and Anna Boyle married in San Francisco, Cal. 27, "Mona," adapted by Felix Morris from "The Duchess'" novel, "Mrs. Geoffrey," originally acted at Star Theatre, in it, as Mona, Helen Dauvray (Little Nell) made her American re-appearance after many seasons' absence, it failed and Mr. Morris sailed for England; New Opera House, Carbondale, Pa., opened; "Where Can I Find Phillips?" an interlude, originally acted at Dartmouth, N. S.; "Chestnuts," farce comedy by Harry C. Clarke, originally acted in Syracuse, N. Y. 28, Holyoke, Mass., Rink burned; Gordon Opera House, Rahway, N. J., burned; Etolia Walkup and Alfred Shuler married in Minneapolis, Minn.; "Der Nihilist" ("Fedora"), adapted by Paul Lindau, acted for first time in America at Thalia Theatre. 29, The effects of C. R. Thorne Jr. were sold at auction by Mrs. Marra, formerly Mrs. Thorne. 30, "Our Minstrel Boys," protean comedy by Chas. Foster, originally acted at Paterson, N. J., Opera House by the Weston Bros.; Alice La Favre, trapezist, fell and sustained serious injuries at Trenton, N. J.

May.—"For a Brother's Life," by C. T. Dazey, originally acted at Fargo, Dak., at Third Avenue Theatre Oct. 26. 2, Ada Cavendish and Frank A. Marshall married in London, Eng.; suit of Joaquin Miller against McKee Rankin for royalties on "49," decided in plaintiff's favor. 3, "In the Dark," by J. A. Stevens, originally acted at Bush Street Theatre, San Francisco, Cal. 4, May Timberman made dramatic debut at Keokuk, Ia., Opera House as Lady Anne, in "Macbeth;" Poe Memorial Statue—gift of New York actors—was unveiled at Metropolitan Museum of Art; "My Old Kentucky Home," by W. T. Price, first acted under that title by Effie Ellsler at Chestnut Street Theatre, Philadelphia, Pa., it was originally called "The Old Man's Darling;" at his father's benefit at Holliday Street Theatre, Baltimore, Md., J. W. Albaugh Jr. made his professional debut as Marc Antony, in "Julius Cæsar;" Greene's Opera House, Vincennes, Ind., burned; Albert W. Aiken made his re-appearance on stage after a retirement of four years. 5, Harry Stanwood and Sarah E. Bonskill married at Coburg, Can. 6, Selbini Trio sailed for Europe; Harry F. Braham granted divorce from Lillian Russell; on 10 Miss Russell and Ed. Solomon were married at Hoboken, N. J. 9, In this city Judge Donohue granted preliminary injunction restraining Carl Rankin from performing with any company other than that of Thatcher, Primrose & West, suit transferred to United States Supreme Court June 29, injunction afterwards made permanent throughout the United States; in "Cordelia's Aspirations," at Fourteenth Street Theatre, Harrigan & Hart's Co., as such, made their last appearance in New York, the company, without Mr. Hart, went on tour, he re-joined them June 1-13, at Park Theatre, Brooklyn, making his farewell appearance with Mr. Harrigan on the latter date; Theatre Comique, Butte, Mont., opened. 10, "Civil Service Reform," by J. C. Level, originally acted at Academy of Music, Buffalo, N. Y. 12, In "Marie Stuart," at Thalia Theatre, Ristori made her farewelle appearance in America; Greensburg, Ind., Opera House dedicated; Achille Onofri arrested in Philadelphia, Pa., for the murder of his stepdaughter, found guilty 29, granted new trial July 13; Detroit Lodge, No. 34, B. P. O. E., instituted. 15, Criterion Rink, Syracuse, N. Y., burned. 16, Edwina Booth and Ignatius Grossman married in Boston, Mass.; the Union Square Theatre Co., as such, played together for the last time at Walnut Street Theatre, Philadelphia, Pa. 17, Utica Lodge, No. 33, B. P. O. E., instituted. 18, "The Jilt," by Dion Boucicault, originally acted at California Theatre, San Francisco, Cal., also done in London, Eng., about this date; "German Luck," by William Carleton, originally acted at Grand Opera House, Brooklyn, N. Y., by C. T. Ellis and Clara Moore; "Si Perkins," by E. A. Locke, originally acted at Hawes' Opera House, Bridgeport, Conn., by Frank Jones. 20, Theatre (formerly a rink) dedicated at Johnstown, N. Y. 21, John Huber (curio) married Sadie Bonstein, at Hagar & Campbell's Museum, Philadelphia, Pa.; "The Flower of a Day," adapted from the Spanish by Maurice Eller Jr., originally acted by amateurs at University Club Theatre; "P. Q.," American drama by H. M. Downing and Geo. Russell Jackson, originally acted at Providence, R. I., Opera House; 22, Victor Hugo died in Paris, France. 23, Mrs. Kate Woods-Fiske made professional debut at Erie, Pa., as Ruth Kirby, in "The Lancashire Lass;" Lizzie McCall and Nestor Lennon married. 25, "Bottom's Dream," travesty, by W. T. W. Ball, originally acted at Park Theatre, Boston, Mass., by N. C. Goodwin's Co.; "A Brave Woman," by Mortimer Murdoch, acted for the first time in America at Brooklyn, N. Y., Theatre; "Tom Sawyer," adapted from Mark Twain's novel by Mollie Revel, originally acted at Tarrytown, N. Y., simultaneously done in London, Eng., at British Lion Concert Garden; "Bubbles" first acted under that title at Jersey City, N. J., it is by Joe Banks, and was originally acted at Toronto, Can., in 1878; "A Capital Prize" was originally acted at Grand Opera House, Newark, N. J. 26, "Castle Garden," comedy drama by Harry Watts, was originally acted at Cooper's Opera House, Parsons, Kan. 27, Conditional decree of divorce entered at Boston, Mass., in favor of Richard G. Haskell against Mary Beebe. 28, The explosion of a lamp on the stage of the Winchester, O., Opera House caused a panic, one auditor was killed; at matinee benefit to Osmond Tearle, at Wallack's Theatre, Minnie Conway re-appeared on stage as Mrs. Younghusband, in "Married Life," Lillian Conway also re-appeared, E. J. Henley made his last appearance in America, and the beneficiary his last in New York. 30, "Twice Wooed," by Cyril Searle and Alfred Trumble, originally acted at St. Albans, Vt. 31, A. Y. Pearson and Hattie Fielden married at Council Bluffs, Ia.

June 1, "A Ring of Iron," by Frank Harvey, acted for the first time in America at California Theatre, San Francisco; "The Banker's Wife" revived as "Intercepted," at Standard Theatre, San Francisco, it was by H. R. Johnson, and again failed; as Lady Burnay, in "Our Joan," at Grand Opera House, Florence Worth made her American debut; as Jeanne De Latour, in "Miss Multon," Rose Mendenhall made her professional debut at Standard Theatre, Peoria, Ill. 2, New Bijou Theatre (formerly Putnam Music Hall), Saratoga, N. Y., opened; at benefit to W. A. McConnell, at Brooklyn, N. Y., Theatre, Minnie Palmer made her last appearance prior to her departure for England, she and J. R. Rogers sailed 13; A. M. Palmer elected president of the Actors' Fund; Frederick Bock and Jessaline Rogers married at Omaha, Neb. 4, Plainwell, Mich., Opera House burned; at Howard Athenæum, Boston, John L. Sullivan made his debut as statue poser; "Redmond O'Hanlon," drama by Joseph P. Flood, originally acted by amateurs at Paterson, N. J., Opera House; C. E. Kohl and Carrie Lewis married in Chicago, Ill. 5, Harry Mills enjoined in Boston from singing "It's English, You Know," J. F. Valois and H. S. Hewitt 'n New York enjoined from publishing it; Mechanics' Hall, Elizabeth, N. J., burned. 6, The limited partnership between Tony Pastor and M. B. Leavitt expired, and Leavitt & Pastor's Third Avenue Theatre ceased to be known as such, house closed; People's (formerly Clark's Club) Theatre, Philadelphia, Pa., opened. 7, At Koster & Bial's, Marie Loftus made her last appearance prior to her return to England; Katie Putnam and H. B. Emery married in Chicago, Ill. 8, "In Chancery," farce comedy by A. W. Pinero, acted for the first time in America at Madison Square Theatre, it failed; Lipman Keene, variety, made professional debut at Boylston Museum, Boston, Mass. 9, Litt's Dime Museum, Milwaukee, Wis., burned; W. R. Falls and Miss Ingalls married in Boston, Mass. 10, "The Kansas Volunteers," by J. A. Simon, originally acted by the author's company at Turner Opera House, Wichita, Kan.; Mlle. Jeffries (Circassian) and Mr. Horner, both of Barnum's Circus, married in Boston. 11, F. L. Hartman and Marietta Boye married in Chicago. 12, At Grand Opera House, San Francisco, Lizzie Vigoreux made professional debut as Amy Robsart; Casino Rink, Utica, N. Y., burned. 13, Hutchinson Family sailed for England; Edward Harrigan concluded arrangements with Hyde & Behman for lease of their Park Theatre, this city. 15, The last performance occurred at the Boylston Museum, Boston, Mass., re-built and opened as the World's Museum Oct. 5; Gunther's Palm Garden Theatre opened. 16, C. A. Lilly and Lilla B. McAllister married at Columbia, S. C.; J. W. Randolph and Emilia Turnour married. 17, Helen Nash and Gilbert Nash married at Loveland, O. 18, Sam Lawrence, of Cole's Circus, shot and killed Chas. Barry, detective, near Houghton, Mich.; "Chip Redmond," by James O'Neil (amateur) originally acted by amateurs at Savannah, Ga., Theatre; John J. Eller won his suit for salary against N. C. Goodwin Jr., in this city. 20, Aug. Daly's test suit with a ticket speculator decided in his favor; Ruby Shropsire and Harry McFlynn, circus, married at Shiloh, O.; a tornado at Ravenna, O., lifted the roof from Reed's Opera House. 21, H. A. Weaver Jr. and Stella Boniface married in this city; J. D. McCabe and Ida E. Owens married at Leadville, Col. 22, Mascot Rink, Elmira, N. Y., opened for theatrical performances; F. M. Burbeck and Nellie Lingard married in this city. 24, Princess Rink, Detroit, Mich., opened as a theatre; Seymour E. Locke and Katharine St. Clair Greenleaf married at Covington, Ky. 25, John Rettig and Evelyn Milligan married in Cincinnati, O.; at his benefit at Academy of Music, J. W. Collier re-appeared on stage; W. T. Corrigan and Amelia Hunkle married at Newark, N. J.; Frank Pastor died at San Antonio, Tex. 27, Dora Carlton and Chas. Horn married at Shiloh, O.; J. T. Powers returned from England; John McCullough placed in Bloomingdale Asylum, released Oct. 25 and removed to his wife's home in Philadelphia, where he died Nov. 8. 28, Carl Bortman and Maude M. Donalds married at Providence, R. I. 29, "Hamlet" acted in Swedish (for first time in America) at Baum's Pavilion, Chicago, Ill.; "Simon" acted for the first time in America at National Theatre, by Jas. Taylor; Atlantic Pavilion, Bath, L. I., opened as a theatre, closed shortly afterwards; Lansdowne Rink, Trenton, Can., burned; "A Bag of Flour" first acted at Waldmann's Opera House, Newark, N. J., it was "Corner Grocery" in disguise, and Dan Sully enjoined it July 2; Rankin & Rial, as lessees and managers, opened California Theatre, San Francisco, with "The Veteran;" "L'Habitant," by G. C. Rankin, originally acted at Montreal, Can., Opera House, its prologue had previously been played in United States. 3, C. B. Hanford and Murilla Baer married in Washington, D. C.; Valvo, high wire performer, blown from his wire while performing at Little Coney Island, Paterson, N. J.; Lottie Watson seriously injured while doing cannon act with Van Amburgh, Reiche & Bro.'s Circus, at Albany, N. Y.; Burt G. Watson and Jessie Forrester married at Butte, Mont.; Daniel K. Jilson (of the Pinauds) married in London, Eng., to Marie A. Jackson.

July 1, "Cranks," by Carl Webber, originally acted by Kitty Rhoades' Co., at Augusta, Ga.; Jessie Milward returned to England; McVicker's Theatre, Chicago, Ill., opened in its improved form, with "True Nobility," then originally acted—as Paul Loisson, the author, John C. Freund, made his debut as an actor, N. Y. debut Oct. 10, in "Nordeck;" "Muddled," by J. A. Fraser Jr., originally acted at Grand Opera House, Toronto, Can. 2, Archie Cowper and Eleanor Merron married in this city. 3, Keystone Rink, Williamsport, Pa., burned; Ignatius Hall (formerly church) opened in San Francisco. 4, Armory Opera House, Green Bay, Wis., burned; for first time in twenty-five years, Troy was without a dramatic performance on this date; Dr. W. F. Carver arrested at Willimantic, Conn., for libeling W. F. Cody, several suits followed, and later the Carver Wild West was sold at auction; "Uncle Tom's Cabin" acted entirely by children at Smith's Opera House, Tarrytown, N. Y.; Leon and Cushman sailed from San Francisco for Australia. 5, Four attaches injured by an accident to one of the Barnum Circus cars near Ellsworth, Me. 6, At Miner's Bowery Theatre the Three Moe Bros. made American re-appearance after an absence of twelve years; Levi J. North died at Brooklyn, N. Y. 8, Irene Perry and Albert Perry married in Philadelphia, Pa.; A. Simpson, treasurer Grand Opera House, Brooklyn, married to non-professional in that city. 10, John Holtum returned to America after fifteen years' absence, re-appearance 20 at People's Theatre, Philadelphia, Pa.; R. B. Peattie and W. Von Shierbrand permanently enjoined from producing their version of "Der Raub der Sabinnerinen," by Aug. Daly, who had done it as "A Night Off;" William Tremaine and Jessie Billings married at Jamestown, N. Y. 11, First promenade concert at Music Hall, Boston, Mass., and inauguration of liquor and music "pops" in that city; Effie Vaughn married to L. M. Degee. 12, Isabella E. Freedley, reader, married in Boston to Count Edwardo Calcaqui; John McGrew and Amanda Cook married on stage of Ryan's Comique, Atlantic City, N. J.; Marie Prescott made her debut in French drama as Julie Vidal, in Belot's "La Dame de la Rue de la Paix," in San Francisco. 13, "King of Diamonds," by Merritt and Conquest, acted for first time in America at California Theatre, San Francisco, Cal.; Aug. Daly's Co. opened engagement at Bush Street Theatre, San Francisco; "Phunny Phaces," by M. W. Fiske, originally acted at Pavilion Theatre, Peaks Island, Portland, Me., by George F. Moore; "Funny Valentines," musical farce, by J. H. Farrell, originally done at Tony Pastor's Theatre, as A. Guy Valentine, the author made his debut; as Juliet, in "Three Wives to One Husband," Annie Gould made her professional debut at Providence, R. I. 14, Eaglesville, Pa., Rink burned. 16, Manager E. A. Church and Mrs. Eliza Church married at Leavenworth, Kan.; W. H. Denny returned to England; under the name of P. Paul, P. P. Sully made his professional debut in "The Corner Grocery," at Grand Island, Neb. 18, Walton and Edwards sailed for Europe. 19, "Convict 1,240," by J. A. Stevens, originally produced at Grand Opera House, San Francisco, Cal. 20, As Clementine, in "The Marble Heart," Mollie Prindeville made professional debut at McVicker's Theatre, Chicago. 25, Frank De Burdy (tattooed man) and Mrs. Emma Kohl married during performance of Sells Bros.' Circus, at Burlington, Ia.; B. F. Allen and Millie Warren, circus, married at Arcadia Mines, N. S.; Osmond Tearle made his English re-appearance as Hamlet at Aberdeen, Scot., with Minnie Conway as Ophelia. 24, "Tangles," by Henry Aveling, produced for the first time at Sheboygan, Wis., Opera House, by the author. 26, Third annual session of Grand Lodge Theatrical Mechanics' Association, at Boston, Mass., James McCurdy elected president; Judge Ingraham, in this city, decided that "The Artist's Daughter" was by Frank Connaruma, not by Elliott Barnes, who claimed it. 27, "Felix McKusick," comedy by J. E. Brown, originally acted by Sol Smith Russell, at Burlington, Vt.; "Our Shop Girls," drama by Jerome Stansill, originally acted at Wareing's Germania Theatre, Hoboken, N. J.; Grand Opera House, Butte, Mont., opened; N. Salsbury made chief in Unkapapa tribe of Indians at Beacon Park, Boston, Mass. 29, Odd Fellows' Hall, Mannsville, N. Y., burned. 30, McNish, Johnson & Slavin's Minstrels played together for first time at Paterson, N. J., Opera House; Muldoon and Mitchell then gave double statue posing for the first time; Louise Balfe revived "Pride of the Market" as "Almost a Marchioness," at Soldiers' Home, Dayton, O., this version was billed as "a musical comedy by C. F. Taylor"—first on any stage. 31, "Sis," E. E. Kidder, acted for first time on any stage at Opera House, Asbury Park, N. J., in the title role, Myra Goodwin made debut as dramatic star, Fourteenth Street Theatre Aug. 3.

August.—John and James Whallen assumed control of Masonic Temple Theatre, Louisville, Ky. 1, Opera House Building, Bowling Green, Mo., burned. 2, Anna P. Caldwell and Wm. L. Vinal married in this city; Wm. A. Pond, music publisher, died at New York; Emma Dean Spaulding died at Plymouth, Mass. 3, "A Moral Crime," by E. A. Barron and Morgan Bates, originally acted at Columbia Theatre, Chicago, Ill., at Union Square Theatre, this city, Sept. 7, J. M. Hill then assuming management of latter house; "Jo; or, A Mountain Rose," by R. W. Williams, originally acted by the Goldens at Mt. Vernon, Md.; C. W. Couldock, reviving "The Willow Copse," at Madison Square Theatre, opened a stellar tour; Collins & Miller's Theatre (formerly Wood's Museum), Detroit, Mich., opened. 4, "A Pair of Kids," farce comedy by Ezra F. Kendall, originally acted at Rondout, N. Y., the author then making his stellar debut, at Tony Pastor's Theatre 10; Richard L. Neville and Nellie Clarke married in Cincinnati, O. 5, Nat W. Haines and Jennie E. Waters married in this city. 7, Ada Melrose presented with gold medal at Phillips' Pavilion, Williamsburg, N. Y. 8, Market Dime Museum, Minneapolis, Minn., ceased to exist as such, becoming Market Theatre, and later Market Hall, its old title. 10, Baldwin Theatre, San Francisco, Cal., re-opened in its improved form; Beatrice Lyster made American debut in "Power of Money," at California Theatre, San Francisco, Cal. 11, W. W. Cole secured an interest in the Barnum Circus, J. A. Bailey retiring. 15, Henrietta Crosman and Sedley Brown married at Dayton, O.; Washburn's Dime Museum, Jersey City, N. J., burned; Louis A. Morgenstern and Ray Isaacs married in San Francisco, Cal. 13, In Supreme Court, this city, J. Z. Little obtained dissolution of injunction (granted 11) against him by Samuel Colville, preventing him from playing "The World." 14, Adelaide Moore made American debut as Juliet at Bull's Opera House, Newport, R. I., metropolitan appearance 17, at Star Theatre; "Florette," by Con T. Murphy, originally acted at Asbury Park, N. J., Opera House, by Lizzie Evans—Tony Pastor's Theatre Dec. 4; one of the Forepaugh Circus trains was wrecked at Eddyville, Ia., and a number of attaches were injured. 15, Jack Vinton (Vinton Murphy) made his professional debut as John Peterson, in "Col. Sellers," at Long Branch, N. J.; "No. 65 Sixth Street," comedy by Scott Marble, originally acted by Louise Balfe at Belleview, Ky., where it failed. 17, L. M. Crawford assumed management of Turner's Opera House, Wichita, Kan.; "Buttons," farce comedy by Wm. Gill, originally acted at Burlington, Vt., by Mr. and Mrs. Tony Hart; Cole's Circus train damaged in tunnel near Cornwall, W. Va., and six cages of animals were destroyed; Ray's Opera House, Greenwich, Conn., dedicated by Lang's Comique; J. Chas. Davis began as assistant manager at People's Theatre; "Clio" revived at Niblo's Garden by Bartley Campbell, and again failed—done at Elephant


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## QUARTER CENTURY LEAPS IN SHOW HISTORY.

CONTINUED.

and Castle Theatre, London, Eng., 14; "Niniche," adapted by Col. J. F. Milliken from French of Hennequin and Millaud, originally acted (in English) in this country at Oakland Garden, Boston, Mass., the French version was done for the first time in America Oct. 9, at Wallack's Theatre, by Judic—other English versions had been done here; Mrs. L. R. Samuels obtained divorce in San Francisco, Cal. 18, New Chicago, Ill., Opera House opened by T. W. Keene's Co. 20, "In His Power," by Mark Quinton, acted for first time in America at Foster Opera House, Des Moines, Ia., by Aldrich & Sanger's Co.—done at Wallack's Theatre Oct. 26, where it failed. 22, Geo. C. Brotherton leased the Comedy Theatre, which he opened Sept. 21, much altered. 23, As "The Yang-Yings," at Koster & Bial's, the Girards made American return; "Bluff," burlesque given by Jessup and Gill, originally acted at McVicker's Theatre, Chicago, Ill. 24, Bass' Opera House, Mt. Pleasant, Ia., opened; "The Devil's Diary" first acted under that title at Rockport, Ill., it was "Satan in Paris" revised by Harry Lacy, and it failed; "Jack o' Diamonds," by Clay M. Greene, originally acted at Uniontown, Pa., by Fred Bryton; Virginia Bray and Wm. Warmington married; Blanchard's Opera House, Montpelier, Vt., opened by Arthur Rehan's Co.; as Sylvia, in "Pique," at California Theatre, San Francisco, Cal., Trella Foltz made her debut; "1 to 0," a baseball skit by Percy S. Plunkett, originally acted at Phillion's Little Coney Island, Paterson, N. J., it failed. 25, "Caught On," farce comedy by A. S. Phillips, originally acted at Long Branch, N. J., and failed; at Fairlie, Md., a cyclone destroyed Wyman, Dempsey & Turk Bros.' Show. 26, Harry W. Semon and Julia Melrose married at Hoboken, N. J.; "Culprit Fay," comedy drama by C. E. Callahan, originally acted by Lizzie Evans at Lexington, Ky., Tony Pastor's Theatre Nov. 30; "A String of Buttons," by Scott Marble, originally acted at Grand Opera House, Duluth, Minn., by C. A. Gardner. 27, "A Hot Time," farce comedy, originally acted at Kankakee, Ill., by Louise Sylvester. 28, "Whose Can It Be?" farce comedy by E. H. and R. F. Carroll, originally acted at Morristown, N. J., done at Tony Pastor's Theatre Sept. 7. 29, At Stratford-on-Avon, Eng., Mary Anderson played Rosalind, in "As You Like It," for the first time; Keller & Judah opened their new Museum in Kansas City, Mo. 30, Ramza and Arno made their American debut at Koster & Bial's. 31, "Elly," by Fred Marsden, originally acted by Annie Pixley at Academy of Music, Buffalo, N. Y., at Grand Opera House, this city, Oct. 26; "A Soap Bubble," farce comedy by Montgomery Phister, originally acted by Baker and Farron at Grand Opera House, Toronto, Can.; "The Ivy Leaf," drama by Con. T. Murphy, originally acted at Whitney's Opera House, Grand Rapids, Mich.; "Dolly's Luck," by H. Wayne Ellis, originally acted at Standard Museum, Brooklyn, N. Y., by Pauline Markham; "Wedding Bells," musical comedy by G. F. Rowe (announced as) originally acted at Binghamton, N. Y., in it Addie Arthur made her American debut; J. T. Powers made American reappearance as Willie Steele, in "A Tin Soldier," at Opera House, Bangor, Me.; "Paquita," melodrama by Bartley Campbell, acted for first time in America at Fourteenth Street Theatre, done at Elephant and Castle Theatre, London, Eng., Aug. 20, 1884; Janish enjoined from producing "Anselma" (a version of Sardou's "Andrea") by Agnes Ethel, the Madison Square Theatre, by consequence, was dark until Sept. 7, when compromise allowed production (first on any stage) of this disputed version; at Mt. Morris Theatre Henry T. Chanfrau was seen as Kit for the first time in New York.

September 1, Harrigan's Park Theatre opened (M. W. Hanley, manager) with a revival of "Old Lavender," much revised and improved; Bartley Campbell assumed lease of Fourteenth Street Theatre. 2, "Rank and Fame," military drama, acted for first time in America at Academy of Music, Halifax, N. S., by Redmund-Barry Co.; "The Alarm Clock," comedy by Bobby Newcomb, was originally performed at Saratoga, N. Y., by Mattie Vickers. 3, Emma Seebold (Mrs. Alex. Klein) sailed for Germany; J. A. McCaull arraigned for assaulting Heinrich Conried, fined $100 Oct. 20. 4, "A Drummer in Petticoats," musical comedy by Howard P. Taylor, originally acted by Flora Moore at Asbury Park, N. J., Opera House. 5, Count and Countess (Mrs. Tom Thumb) Magri returned from Europe, re-appeared 14 in Philadelphia, Pa.; Vern and Volt made American debut at Koster & Bial's; Huber's Prospect Music Hall (formerly a garden) opened; H. J. Clapham and Barlow, Wilson & Rankin parted company. 6, Adolph Bernard and Weevie Vivian married. 7, Smith's (new) Opera House, Grand Rapids, Mich., opened; Third Avenue Theatre re-opened under J. M. Hill's management—had been re-decorated, etc.; "The Tigers," farce comedy by Dan Mason and John T. Kelly, originally acted at Academy of Music, Buffalo, N. Y.; Actors' Fund awarded share of theatrical license fees by Board of Estimate and Apportionment; Forrester's Opera House, Cadillac, Mich., burned; Robson and Crane gave notable revival of "The Comedy of Errors" at Star Theatre; "Lord Tatters," Irish drama by Chas. Gayler, originally acted at Bangor, Me., Opera House by D. J. Maguinnis' Co.; as Dicey Morris, in "After Dark," at Forepaugh's Museum, Philadelphia, Pa., R. J. Brooke made American debut; Marius De Lazare's burlesque of "The Mikado" originally acted at New Central Theatre, Philadelphia, Pa., by Appleton & Randolph's Co.; Eline Reed and E. J. Harding married at St. Louis, Mo. 9, "Gladys," comedy drama by Hugh Gibson, originally acted at Grand Opera House, Syracuse, N. Y., by Catherine Lewis' Co., since played as "Queen of the Circus;" Music Hall of Exposition Building, St. Louis, Mo., formally opened; Dore Davidson and Ramie Austin married in Philadelphia, Pa.; marriage ceremony performed at Sydney, Aus., between Dion Boucicault and Louise Thorndyke; "Our Country's Honor," war drama by G. Dillenback, originally acted by amateurs at Sheboygan, Wis., Opera House. 10, "Guilty Without Crime," from the French of Maurice Sarrien, by C. G. Craig and Maurice Griffith, originally acted at Alcazar Opera House, Minneapolis, Minn., after this date the Alcazar again became a rink; "Putting on Style," adapted by John Howson from "La Poudre aux Yeux," originally acted at Paterson, N. J., Opera House; as Clinker, Chas. Lamb made professional debut; "Fortune's Fool," by W. S. Marion, originally acted at Academy of Music, Tonawanda, N. Y. 12, Grand Museum, Brooklyn, N. Y., opened; "La Petite Diable," comedy drama (announced as) originally acted at Hunter's Opera House, Wabash, Ind., by Katie Putnam; "The Breadwinner," billed as adapted by Chas. Overton from the French of Dennery and Cormon, but known to be "Madelaine, the Belle of the Faubourg" in disguise, originally acted at Grand Opera House, Brooklyn, N. Y.; Gleason's (new) Opera House, Corry, Pa., opened. 13 (or 14), Thos. Williams, minstrel, and Elizabeth H. Kemp (non-professional) married at Omaha, Neb. 14, New Temple Theatre and re-constructed Walnut Street Theatre, Philadelphia, Pa., opened; "Niagara," drama by E. E. Kidder, originally acted at Park Theatre, Boston, Mass.; New Grand Opera House, St. Louis, Mo., dedicated; "Our Jonathan," comedy drama, originally performed by Moore & Vivian's Co., at Bridgeton, N. J.; "Lost" ("Benighted," under a new name) acted by Dore Davidson at Library Hall, Pittsburg, Pa. 15, Elephant Jumbo killed and clown elephant injured by an engine on G. T. R. R., at St. Thomas, Can.; "In Spite of All," Steele Mackaye's version of "Andrea," originally acted by Minnie Maddern at Lyceum Theatre, which then re-opened; in title role in "Odette," at Metropolitan Theatre, Sacramento, Cal., Jeffreys Lewis made her American re-appearance. 17, "Hortense," by A. Z. Chipman, originally acted by Ada Gray at Albaugh's Grand Opera House, Washington, D. C.; "Love and Reason," another version of "Called Back," originally acted at People's Theatre, St. Louis, Mo., by Kial-Marion-Biggar Co.; "True Blue," by J. B. Everham, originally acted at Waterbury, Conn., by Carrie Swain, and failed; "Without a Home," by Edward Coleman, originally acted at Hawe's Opera House, Bridgeport, Conn., by Gray & Stephens' Co.; Wylie and Sanford sailed for England, foreign debut Oct. 19, at Gaiety Theatre, Glasgow, Scot. 18, Moses E. Bloom and Alice Winkle married at Cleveland, O. 19, Bessie Sanson returned to England; Sweeney and Ryland returned from Europe, American re-appearance 21, at Manchester, N. H.; Rena De Madrona made dramatic debut in "Burwood Cottage" at Saratoga Hall, San Francisco, Cal.; "Hot Water," musical comedy by Woolson Morse and Edward Holst, from the German, originally acted at Trenton, N. J., another version is known to the English stage as "The Three Hats." 20, Nelson Decker and Nard Almayne returned from England. 21, James H. Meade and Nellie G. Cobb married in Boston, Mass.; Providence, R. I., Opera House opened under Robert Morrow's management, altered and improved; Charles Raymond, one legged dancer, made American debut at New Central Theatre, Philadelphia, Pa., metropolitan debut Oct. 5, at London Theatre; Comedy Theatre re-opened under Geo. C. Brotherton's direction, re-decorated, etc., and with Keller as attraction; Lina and Vani made American debut at Manchester, N. H., Opera House, New York debut Oct. 19, at Miner's Eighth Avenue Theatre; Consuello De Labrujere and Mlle. Millon, *premieres*, made American debuts at Boston, Mass., in "Around the World in Eighty Days;" "Featherbrain," adapted by Jas. Albery from "Tete de Linotte," acted for first time in America at Boston, Mass., Museum; "Satan's Judgment," spectacular play by Leon Whettony, originally acted at People's Theatre, Cleveland, O.; "Hearts and Handcuffs" ("Crimes of Paris"), by Merritt and Conquest, acted for first time in America at Chicago, Ill., Opera House, by E. F. Thorne, done under its original title at People's Theatre, N. Y., Oct. 26. 22, Frederick Solomon made American debut as Maj.-Gen. Bangs, in "Polly," at Euclid Avenue Opera House, Cleveland, O.; Barnum's tents at Titusville, Pa., and Van Amburgh's tents at Meadville, Pa., leveled by wind storms, and a number of people injured, on 23 F. A. Robbins' canvas, at Martinsburg, W. Va., was also blown down. 24, W. H. Ward and Lillie S. Buntin married at Brockton, Mass. 25, Nellie Anderson and Wm. Chase Shook married at Eatontown, N. J.; A. W. Pinero and Myra Holme arrived from England, returned shortly afterwards; Priscilla E. Barnes divorced in this city from Elliott Barnes; Wm. Elton arrived from England to re-join Lester Wallack. 26, "Ferguson," comedy drama by J. B. Runnion, originally acted at Power's Opera House, Grand Rapids, Mich., by J. T. Raymond, it failed; a new version of "The Alarm Clock" was tried at Carll's Opera House, New Haven, Conn., but failed; Kitty Wilson and Mr. Monroe married at St. Louis, Mo. 28, The Julians made metropolitan debut at Koster & Bial's; Olympic Theatre, Nashville, Tenn., opened by F. E. Lonas; "Step by Step," by Franz Reinau, originally acted at California Theatre, San Francisco, and failed—was adapted from "Von Stufe zu Stufe," of which "Victorine; or, "I'll Sleep on It," is another version; Charles Maricott made American debut at Palmgarden Theatre; Huron, Dak., Opera House opened. 30, In this city, Legrand White was enjoined from producing "Caprice"—injunction afterwards (Dec. 3) dissolved; Richmond, Me., Rink burned; E. S. Quinby and Kate McDaniel married at Fort Wayne, Ind.

October 1, "Fair But False," adapted by E. A. Barron and Morgan Bates from Bertha M. Clay's novel, originally acted by Rhea at Opera House, Meriden, Conn., since played as "Lady Ashley;" A. B. Ellis (Geo. Scott) and Milletta Scott married at Des Moines, Ia.; at Grand Opera House, Leavenworth, Kan., Master Joseph Maak made his first appearance on minstrel stage. 3, "The Captain of the Queen's Own," by Laura L. Phillips, originally acted by Ella Wesner, at Norwalk, Conn., done at Tony Pastor's 5, when, as Lucy, Mamie Bernard made metropolitan debut; "Princess Olga" (a dramatization of Henri Greville's novel, "La Comtesse Olga"), by A. R. Cazauran, revived by Rose Coghlan at New Haven, Conn., Opera House. 4, "The Don," by Maurice H. Barrymore, originally acted at Chicago, Ill., Opera House by Harry Lee, who then made his stellar debut—as Prof. Montressor, E. J. Odell made his American debut; Gus Peters and a Fannie Herring married at Red. Wing, Minn. 5, "Dark Days," T. H. Glenney's version of the novel of that name, originally acted at California Theatre, San Francisco, Cal.; Rosina Vokes made her American re-appearance at Globe Theatre, Boston, Mass., where "The Tinted Venus," farce comedy by W. G. Wilde (from F. Anstey's novel), was acted for first time in this country—on this evening Weedon Grossmith, W. R. Stavely, W. G. Elliott, Brandon Thomas, Courtenay Thorpe, Leslie Chester and Miss Carlingford made American debuts, their N. Y. debuts occurred Dec. 21, at Standard Theatre; Modjeska made American re-appearance at Easton, Pa., in "Adrienne Lecouvreur," in which, as Maurice De Saxe, E. H. Vanderfelt made his American debut; New National Theatre, Washington, D. C., dedicated by Rhea; "Der Weg zum Herzen" ("The Way to the Heart"), comedy by A. L'Arronge, acted for first time in America at Thalia Theatre—in it American debuts were made by Emelie Becker, August Walter, Hugo Hasskerl and Edouard Possanki; "Lilli," comedy vaudeville by MM. Hennequin and Millaud, acted (in French) for first time in this country at Wallack's Theatre (a German version had been done here), and in it, as Rene, Maurice Dupuis made American debut; "Eagle's Nest," by Edwin Arden, originally acted at Waldmann's Opera House, Newark, N. J., the author then making his stellar debut. 6, "La Femme a Papa," comedy vaudeville by MM. Hennequin, Millaud and Herve, acted by Judic for the first time in this country at Wallack's Theatre. 7, "The Magistrate," farce comedy by A. W. Pinero, acted for the first time in America at Daly's Theatre, as Cis Farringford, Hamilton Bell made his American debut; "Evangeline" revived at Fourteenth Street Theatre, when, as Evangeline, Irene Verona made her American debut, and, as Gabriel, Fay Templeton her metropolitan reappearance. 8, "The River Pirates," drama by J. C. Roach, originally acted at Norfolk, Va., by Lottie Church's Co. 9, Chas. Overton and W. S. Sanford restrained by G. L. Stout and Fred Williams from using a whirlpool scene in "The Breadwinner;" "Niniche," musical comedy by MM. Hennequin, Millaud and Marius Boullard (the original of "Newport," "Boulogne" and the English "Niniche), was acted by Judic for the first time in America (in its French form) at Wallack's Theatre; Herminie Fanto made American debut at Thalia Theatre as Maria, in "Maria und Magdalena." 10, "Prince Zillah," adapted by Ernest Warren from the French of Jules Claretie, originally acted by Modjeska at Academy of Music, Buffalo, N. Y.; "Dagmar," by John Harrison, originally acted at Temple Theatre, Philadelphia, Pa., by Louise Balfe. 12, Erie (formerly Park) Theatre, Toledo, O., opened; Mary Anderson made her American re-appearance at the Star Theatre, when she played Rosalind, in "As You Like It," for the first time in this country—as Orlando, J. Forbes-Robertson made his American debut; other debuts were made by F. H. Macklin, Henry Vernon, Zeffie Tilbury, Sidney Hayes, Arthur Lewis, Mrs. John Billington, F. A. Gaytie, T. C. Bindloss, Kenneth Black, C. Stewart, L. Gillespie and H. Salisbury; "In Honor Bound," one act comedy by Sydney Grundy, performed for first time in America at Globe Theatre, Boston, Mass., by Rosina Vokes' Co.; J. H. St. Belmo, trapeze performer, badly injured by a fall at Syracuse, N. Y.; at London Theatre, Geo. Beauchamp, variety, made New York debut. 13, Margaret Mather made her metropolitan debut as a star at Union Square Theatre, as Juliet—on Dec. 31 she performed the part for the eighty-first consecutive time; at Ellicott City, Md., G. Eugene Gray, circus agent, attempted to kill himself; Florence Marshall and Chas. Frey divorced at New Orleans, La.; Sackett & Wiggins' Museum, St. Paul, Minn., opened, same firm opened museum at Minneapolis, 19. 14, J. E. Kellerd and Margaret Leigh married at Houston, Tex.; E. A. Locke and Idella McDonald married at Louisville, Ky. 15, Robert Gordon and Phillis Allen, variety, married at Pittsburg, Pa.; Chas. Bennett made American debut at Norfolk, Va., supporting Adelaide Moore; Walter Stanton and Annie C. Corri married at Liverpool, Eng. 16, "Tom, Dick and Harry," by E. E. Kidder, originally acted at Coates' Opera House, Kansas City, Mo., by Salsbury's Troubadours; Victoria, B. C., Theatre opened, first professional performance given by Grace Hawthorne, 18; John Fitzgerald and Ida Davis, museum curios, married at Indianapolis, Ind.; Warren Chapman attempted suicide at Flint, Mich. 17, Linda Jeal (Mrs. Wm. O'Dale Stevens) and Natallo Lowande married at Jersey City, N. J. 18, "Young and Old America," farce comedy by Harry Lindley, originally acted at Town Hall, Barre, Can.; Doris' Circus train derailed between Memphis, Tenn., and Jonesboro, Ark., three horses crippled. 19, J. G. Saville and Coltie Gallagher married at Philadelphia, Pa.; Grand Opera House, Madison, Ind., opened, Grau's Opera Co. appearing; N. C. Goodwin Jr. settled suit with Mrs. Julia Brutone in this city, paying her $348; the Sisters Coulson, variety, made American debut at Howard Athenæum, Boston, Mass., New York debut 26, at London Theatre; Theatre Comique (formerly a rink), Harlem, N. Y., opened by Josh Hart; New Cleveland, O., Theatre opened by Drew, Sackett & O'Donnell; at Grand Opera House Annie Pixley made her metropolitan re-appearance after an absence of two years; Wylie and Sanford made foreign debut at Gaiety Theatre, Glasgow, Scot.; George H. Coes returned from England, made his American reappearance Nov. 17 at a benefit at Cambridge, Mass.; Wood's Museum, Omaha, Neb., became People's Theatre, under C. A. Burt and L. A. Hammond, Col. J. H. Wood retiring. 22, Wm. J. Rollins and Kate Silbon married at St. Louis, Mo.; "Comedy and Tragedy," one act play, adapted from the French of "Tabarin," by W. S. Gilbert, acted for first time in America by Mary Anderson at the Star Theatre—as Cynisca, in "Pygmalion and Galatea," same theatre and night, Mrs. F. H. Macklin made American debut; Forepaugh's Circus train had its sixth smash-up of the season near Woodbine, Pa., several animals were injured; David Higgins and Lulu Galloway married at Toledo, O. 23, Warren W. Ashley and Marie Heath married at Lexington, Mo.; "Raub der Sabinerinnen" (source of Aug. Daly's "A Night Off"), by Paul and Franz Von Schonthau, acted for first time in America at Thalia Theatre. 24, Henry A. Jones returned to England. 25, Phil Branson, Franc D. Hall and Spencer and Mitchell were arrested by Law and Order Committee at Cincinnati, O., to test the Sunday law; other arrests followed, but the committee were unable to secure conviction in most cases; Charles A. Bigelow and Valeria Douglas married at Woonsocket, R. I. 26, Sig. Salvini made his American re-appearance at Metropolitan Opera House; Sophie Eyre and Kyrle Bellew made New York debuts in "In His Power," at Wallack's Theatre; New Criterion Theatre, Brooklyn, N. Y., opened, Sisson & Hilliard, managers. 27, James Jay Brady and Frances S. Parker (non-professional) married at Brooklyn, N. Y. 29, Max Thomas and Ella R. Hill married at Mineola, Tex. 30, John McCullough's wardrobes, properties, plays, etc., sold at auction in this city. 31, "The Idol of the Hour," by W. C. Cowper, originally acted by Rose Coghlan at Grand Opera House, Toronto, Can.; Frank Lester (Chas. Nason) and Maude Beverly (Mrs. E. B. Payne) married at New Haven, Conn.

November 2, McKee Rankin's Shakespearean festival opened at California Theatre, San Francisco, Cal; New Music Hall, Kansas City, Mo., opened. 3, Fanny Wentworth and sister returned to England; at York, Eng., Stella De Vere (Mrs. Ernest Brisker) won her suit against Manager Harry Mortimer for breach of contract; E. S. Laughton and Ida M. Brice married at Detroit, Mich. 4, Castell Bridges and Ada Freeman (Kate Castleton's sister) married at Oakland, Cal.; A. H. Bell and Jennie Winston divorced in this city—on same date Mr. Bell and Annie Carmen were married in this city. 5, "La Cosaque," by MM. Hennequin and Millaud, acted for the first time in America at Boston, Mass., Theatre by Judic; Harry McKisson and Abbie E. Harding married in this city. 6, Steamer Mountain Girl, carrying Holland & McMahon's Circus, collided with steamer J. W. Goff, on Mississippi River, and sunk—two circus attaches were drowned. 7, "Saints and Sinners," by Henry Arthur Jones, acted for first time in America at Madison Square Theatre; Apollo Theatre, Troy, N. Y., closed as a vaudeville house, leased to German Turners. 8, John McCullough died at Philadelphia. 9, "Denny Doon; or, Sweet Innisfail," by Walter Reynolds, acted for the first time in America at Low's Opera House, Providence, R. I., by Hugh Fay—his first tour as a star; Granger's Museum and People's Theatre, Akron, O., opened; "The Bohemian," by Charles Gayler, originally acted at Temple Theatre, San Francisco, Cal.; Richard Quilter and Lillian Quilter (Lillie Hall) divorced in this city; Hollis Street Theatre, Boston, Mass., opened by Isaac B. Rich; at Criterion Theatre, Brooklyn, N. Y., "Dark Days," Hugh Conway and Comyns Carr's version of the former's novel, acted for first time in America by Palser & Loveday's English Co., in which the following made American debuts: Felix Pitt, Walter Speakman, Fred Terry, Emily Sheridan, F. Grace, Miss Carbury, Miss H. Clifton, Miss Armstrong, C. Yates, W. Vincent, C. Faber, C. A. Smiley and E. W. Thomas; Palser & Loveday were unsuccessful in an attempt to enjoin Charlotte Thompson from playing "Phyllis Denohr," her version of "Dark Days;" J. M. Hill disposed of his lease of Court Street Theatre, Buffalo, N. Y., to Jacobs & Proctor, who ran it at low prices after Jan. 1, 1886; Casino Rink, Dundee, N. Y., opened for theatrical performances; "Out of the Frying-pan Into the Fire," adapted by Sam Harrison from "Kindred Souls," farce comedy by W. Manning, acted for the first time in America at Taylor's Opera House, Trenton, N. J.; Chas. Cathcart arrived from England to stage manage "Hoodman Blind," at Wallack's Theatre. 10, "One of Our Girls," comedy drama by Bronson Howard, acted for the first time in this country by Helen Dauvray at Lyceum Theatre, which then passed under John Rickaby's management—as Henri St. Hillaire, Vincent Sternroyd made his American debut, the piece was played at Elephant and Castle Theatre, London, Eng., afternoon of 4, for copyright purposes. 11, Salvini appeared as Coriolanus for the first time in his life, at Metropolitan Opera House; at Star Theatre Mary Anderson appeared in "Romeo and Juliet." 15, Cora and Nora, Alpine singers,

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### QUARTER CENTURY LEAPS IN SHOW HISTORY.

CONTINUED.

made American debut at Koster & Bial's. 16, Ida Mulle made her debut as a star at Third Avenue Theatre, appearing in "Dimples," comedy drama by Howard P. Taylor, then acted for the first time on any stage; Capt. W. S. Baum (Wesley S. Robinson) and Lillian Marco (Jeanette A. Powell), tattooed couple, married at Alexander's Musee, shortly afterwards they separated; Metropolitan (variety) Theatre, Fort Wayne, Ind., opened. 19, "The Busybody" acted at Wallack's Theatre—its first performance in New York in fourteen years; at Elks' benefit at Grand Opera House, Laura Lee sang for the first time since her marriage to Harry Bristol; New Doxey Music Hall, Anderson, Ind., opened; Virginia Blanca made her professional debut at the Academy of Music as Juliet. 20, Lydia Thompson arrived from England on a pleasure trip, returned Dec. 19. 21, Camille D'Elmar returned to England. 23, T. Henry French became sole lessee and manager of the Grand Opera House; Park Rink, Quincy, Ill., opened as a theatre; New Dime Museum, Providence, R. I., opened by George H. Batcheller; "A Wall Street Bandit," by A. C. Gunter, originally acted at California Theatre, San Francisco, Cal.; at Star Theatre, Frederick Mitterwurzer, German actor, made American debut in "Tabarin," then acted here for first time—it was a German adaptation by D. Herzl of the French play of that name, and of which "Comedy and Tragedy" is an English version; Lew Tatum's New Museum, Danville, Va., opened; "In the Swim," adapted by Sydney Rosenfeld from the German, originally acted at Criterion Theatre, Brooklyn, N. Y. 24, "Ivan," four act German comedy by Francis Stahl, acted for first time in America by F. Mitterwurzer, at Star Theatre; Manager Albert S. Miller and Miss Moore married. 25, Harry Standish and Marie Louise Finch married in this city. 26, As Mercedes, in "Monte Cristo," Josephine Merry made her debut in a speaking part at Peekskill, N. Y. 27, "One of the Boys," farce comedy by E. E. Kidder, originally acted at Low's Opera House, Providence, R. I., by Roland Reed. 30, John Thomas, humorist, made his dramatic debut as Shylock at Academy of Music, Chelsea, Mass.; "Hoodman Blind," by H. A. Jones and Wilson Barrett, acted for first time in America at Wallack's Theatre; "The Rat Catcher," adaptation by Hauser and Ford from the legend of "The Rat Charmer of Hamelin," was acted for the first time in this country as a spectacle at Niblo's Garden, when Consuelo De Labrujere, *danseuse*, made her metropolitan debut, and Hubert Wilke his dramatic debut; Fanny Davenport played "Fedora" at People's Theatre—first time on the Bowery; Genesee Falls Park Theatre and Museum, Rochester, N. Y., opened, but closed same week; W. H. West filed petition for divorce from Fay Templeton, at Chicago, Ill.; "Die Leibrente," comedy by Von Moser, acted for first time in this country at Star Theatre; Lottie Hudson (Annie E. Bauer) and Claude Hagen married at Kansas City, Mo.; Canon City, Col., Opera House opened.

December.—San Francisco Lodge, B. P. O. E., disbanded. 2, Lillian Spencer, at Pittsburg, Pa., was divorced from Edward Clayburgh, who shortly afterwards married Frankie Kemble; at Cincinnati, O., John Foster and Josephine Beck were married; Manager J. H. Havlin seriously hurt at his Cincinnati, O., theatre; "An American Marriage" ("That Man") revived by Maude Granger at People's Theatre. 3, Vernona Jarbeau and Jefferson D. Bernstein married at Chicago, Ill. 4, James H. Meade and John E. Cannon leased Horticultural Hall for the purpose of making it into a theatre. 5, Harry Miner secured lease of Brooklyn, N. Y., Theatre, which he opened 7 as Miner's Brooklyn Theatre; People's Theatre, St. Louis, Mo., sold under deed of trust to C. H. Kilgore. 7, "Allan Dare," dramatized by G. B. Densmore from Admiral D. D. Porter's novel of that name, was originally acted at California Theatre, San Francisco, Cal., in a minor role Susie Williams made her professional debut; "Living for Show," by Aug. Daly, was originally acted at Boston, Mass., Museum, where it failed. 8, Hyde's Capital Opera House, Little Rock, Ark., opened; Avenue Theatre, New Orleans, La., opened; "Venus on a Lark," musical comedy by Thos. Addison and C. D. Blake, adapted from F. Anstey's novel, "The Tinted Venus," was originally acted at Waterbury, Conn., by Atkinson's Comedy Co. 10, In this city Frau Janish was permanently enjoined from playing "Anselma" ("Andrea" or "Agnes"); at Academy of Music Lenore Gordon Hussey made her metropolitan debut as Juliet. 13, Frank M. Norcross and Minnie F. Door married in this city; Al. Gastin, circus, and Lizzie Reed married. 14, Manager Michael Heumann and Ottilie Seitz married in this city; "For Her Child's Sake," a one act play by Sir Charles Young, and "A Christmas Pantomime Rehearsal," were acted for first time in America by Rosina Vokes' Co., at Globe Theatre, Boston, Mass.; E. H. Mack and Kittie Shields married at Zanesville, O. 17, "Papageno," German comedy by Herr Kneisel, acted for first time in America at Thalia Theatre. 21, Miles & Barton signed lease of Bijou Theatre, Boston, Mass.; "Auld Robin Gray," drama by Maud Banks, originally acted at Music Hall, Waltham, Mass., by amateurs, the authoress appearing as Mary; Rosina Vokes made her metropolitan re-appearance at Standard Theatre; McNish, Johnson & Slavin's and Lester & Allen's Minstrels made New York debuts as organizations, the former at Grand Opera House and the latter at Third Avenue Theatre; Dominick McCaffrey appeared at a Bowery museum in an athletic exhibition. 24, A dramatic company engaged for C. A. Sharpe, of the Princess Opera House, Winnipeg, left here Christmas Eve to open in Winnipeg night of Dec. 28, in "The Shaughraun"—a big and quick jump; it may be mentioned in this connection that in August the Harris Nickel Plate Circus jumped from Newcastle to Mattawa, Ont., Can., a distance of 1,095 miles—this is the greatest gap ever claimed for a circus save that of Martel & Co. (1,378 miles) in 1884. 28, At Chestnut Street Theatre, Philadelphia, Pa., Lawrence Barrett revived Victor Hugo's five act tragedy, "Hernani"—first done in America April 12, 1832, in England April 8, 1831.

## MUSICAL EVENTS OF 1885.

January 1, In "Linda," at the Teatro Carcano, Milan, Italy, Kate Rolla (an American) made her debut. 2, "Nanon," comic opera by R. Genee and F. Zell, sung in the original German at the Thalia Theatre, done in English at the Casino June 29. 3, Frau Materna arrived from abroad, made her first appearance here in German opera 5, as Elizabeth, in "Tannhauser," with Damrosch German Opera Co., at the Metropolitan Opera House. 9, "Guy Mannering," musical recital arranged by Mrs. Wm. Courtney, given for the first time at Chickering Hall. 11, Leopold Godowski, pianist, made metropolitan debut at Casino. 12, "Apajune" put on at the Casino. 16, At St. Louis, Mo., Elks' reception, Madame Wilhemena Runge-Jancke (German opera singer) appeared. 17, Mme. Schroeder-Haufstaengl, returned to Germany; Nilsson decorated with the cross of the Civil Order of Beneficence by King Alfonso of Spain. 21, As Laura, in "The Beggar Student," at Havlin's Theatre, Cincinnati, O., Louise Steinmeyer (Mlle. Kevia) made her professional debut. 28, "Peter the Shipwright," a version of "Czar and Carpenter," produced at the Tivoli, San Francisco, Cal. 29, Sampson's Opera House, Rondout, N. Y., burned. 30, Fanny L. Bloomfield, pianist, made her metropolitan debut at the Novelty Concert in Steinway Hall (matinee).

February 2, Carleton's Opera Co. made their first appearance in New York at the Fourteenth Street Theatre. 8, Mlle. Emma Romeldi, at a concert at the Casino, made her American re-appearance after an absence of several years. 12, Mexican Typical Orchestra made American debut at El Paso, Tex.; Edgar S. Kelly's music to "Macbeth" performed for the first time at Platt's Music Hall (matinee), San Francisco, Cal. 21, "Gasparone," comic opera by Millocker, Zell and Genee, originally and simultaneously sung in this country at Thalia (in German) and Standard (in English) theatres. 23, Adelaide Randall re-appeared, after a season's absence, as Arline, in "The Bohemian Girl," at Grunewald's Opera House, New Orleans, La.; Gustavus A. Hall, as Devilshoof, in "The Bohemian Girl," at Grand Opera House, Minneapolis, Minn., re-appeared, after two years' absence. 26, Maud and Geo. W. Morgan made American re-appearance at a matinee at Chickering Hall; New Lyceum Theatre, Brownsville, Pa., opened by Charlotte Thompson's Co. 27, Liszt's "Legend of St. Elizabeth" sung for first time in English by Brooklyn, N. Y., Philharmonic Society. 16, "Die Fledermaus" (English version of Strauss' opera of same name, by Sydney Rosenfeld) sung for the first time at Haverly's Theatre, Philadelphia, Pa., by a McCaull Co. [Not the *first* English version of this opera], done in New York at Casino, March 16.

March 2, In St. Louis, Mo., temporary injunction restraining C. E. Ford from producing "Nell Gwynne" was made perpetual; "Pierrette," one act operetta adapted from a French vaudeville by Fred Williams and R. Stoepel, originally sung at Koster & Bial's; Victoria Morosini-Hulskamp made her operatic debut at Amsterdam, N. Y., as Norma, in "Don Pasquale." 9, Alice Lakey, an American soprano, made her debut at a concert in London, Eng.; "A Social Wreck," music by Carl Roese, book by Maj. Geo. D. Hand, originally sung at Grand Opera House, St. Paul, Minn. 10, Master Jacob Friedberger, pianist, made his debut at Steinway Hall. 14, Mary Laksch, soprano, made her American debut at Chickering Hall, Boston, Mass. 15, Mary Johnstone, American soprano, made debut at concert of Paris (Fr.) Association of Musical Artists. 18, Marie Van Zandt re-appeared at Opera Comique, Paris, France, in "Lakme"—on 26 enemies of the lady gathered in the house and disturbed the performance, on 27 she decided not to continue. 23, Emma Nevada made her San Francisco debut as Arline, in "La Sonnambula;" "Lydia," spectacular opera by Prof. J. M. Navoni, originally sung at Tivoli Theatre, Portland, Ore.; Clara Bernetta made metropolitan debut in concert at Steinway Hall. 26, Laura B. Phelps, violinist, made her debut at Academy of Music, Brooklyn, N. Y.; "Giralda" (French opera by Adam and Scribe, English version by Oscar Weil), sung for the first time at Peck's Opera House (Bunnell's Museum), New Haven, Conn., by Boston Ideal Opera Co. [Is in reality same as "Les Manteaux Noirs."] 31, Emma Thursby made her American re-appearance in concert at Congregational Church, Washington D. C.

April 6, "Die Schoene Ungarin," musical farce by W. Mannstadt, A. Weller and G. Steffen, sung for the first time in this city at Thalia Theatre. 8, "The Culprit Fay," opera by Judge F. G. Gedney and J. C. Alden Jr., originally sung at Watertown, N. Y.; Mrs. Ann Ferrer (Spanish prima donna) made her first appearance in America at Teatro Arben, City of Mexico, in "Los Dos Hyeres." 11, Pauline Hall made debut in German opera ("Die Fledermaus"), at Thalia Theatre; as Hebe, in "Pinafore," at Standard Theatre, Ada Melvin made professional debut; Clara Poole made debut in Italian opera ("Martha") at Fortuna, Italy. 14, Susie Canfield and Prof. F. D'Anna married in this city. 16, "The Rose of Sharon," oratorio, sung for the first time in America at Steinway Hall. 24, Anita Armour (Annie Lippincott) made operatic debut at Trieste, Austria, as Annetta, in "Crispino e la Comare." 27, "Polly," comic opera by Ed. Solomon and James Mortimer, sung for the first time in America at Casino by Lillian Russell's Co. 30, "The Kettledrum; or, The Debutante," comic opera by A. T. Riddle and H. T. Smith, originally sung by amateurs at Ford's Opera House, Washington, D. C.

May 1, "Der Feldprediger," comic opera by Millocker (book by H. Whittman and A. Wohlmuth), sung for the first time in America at Thalia Theatre, anglicized by Sydney Rosenfeld and done at Wallack's Theatre as "The Black Hussar." 4, "May Blossom," musical travesty by Martha Morton, Frank Howson and J. J. Lyons, originally sung at Academy of Music. 21, Douglas Leftwich, baritone, made his professional debut at Sanger's Hall, Richmond, Va. 27, Agnes Huntington made her last concert appearance in this country at Marini's Hall, Washington, D. C. 30, Anna J. Hill, singer, made debut at Academy of Music, Jersey City, N. J.

June 9, Tina D. Bogart, singer, made professional debut in concert at Spencer Hall; "A Very Odd Trick," opera, sung for the first time on any stage at Crystal Palace Opera House, Montreal, Can., by Janet Edmonson's Co. 10, Mexican Typical Orchestra made New York debut as an organization at Star Theatre. 23, At Prince's Hall, Piccadilly, London, Eng., Alta C. Pease made her English debut. 29, The first performance in America of "The Mikado" was given by a small company at the Chicago, Ill., Museum; Sydney Rosenfeld's Co. sang it July 6, at Grand Opera House, Chicago—its first in a legitimate theatre, first sung in New York July 20, at Union Square Theatre, by Rosenfeld's Co., who thus disobeyed a temporary injunction granted that afternoon; Rosenfeld and Ed. Clayburgh were subsequently committed to jail for contempt; as Bombardini, in "Nanon," at Casino, Alexis Markham (L. J. Gisiko) made his professional debut; Sir Arthur Sullivan arrived from England; Medora Henson made London, Eng., debut.

July 4, Monument to Marie Litta unveiled at Bloomington, Ill. 13, Harry S. Hilliard and Ada C. Melvin (Lobdell) married in Boston, Mass. 14, Patti sang Carmen for the first time at Covent Garden, London, Eng. 16, Adelina Patti and Marquis De Caux formally divorced in Paris. 18, Sydney Rosenfeld enjoined in Milwaukee, Wis., from performing "The Black Hussar"—injunction afterward made permanent; Minnie Godfreys made debut as Arline, in "The Bohemian Girl," at Crystal Palace Opera House, Montreal, Can.

August 3, Linda Brambella Sordelli made her American debut as Violetta, in "La Traviata," at Tivoli, San Francisco, Cal. 6, Spanish Concert Co.—Senorita Lola De Bernis, harpist; Senor E. D'Aulbru, tenor; Senoritas Maria C. Simmonis and De Lopez Hernandez, sopranos—made American debut at Putnam Music Hall, Saratoga, N. Y.—De Bernis made metropolitan debut Oct. 18, at Casino. 17, "Chatter" was sung for first time under that title at Wallack's Theatre, by Mathilde Cottrelly—it is "The Seamstress" re-christened ("Die Naherin" originally). 19, D'Oyly Carte's Co. opened in "The Mikado" at Fifth Avenue Theatre—American debuts were made by Courtice Pounds, Fred Billington, Fred Federici, Geraldine St. Maur and Kate Forster, American re-appearances by Geo. Thorne and G. B. Browne. 25, As Pish-Tush, in "The Mikado," at Ford's Opera House, Baltimore, Md., Sherwood Royston made professional debut.

September 5, "Priscilla," comic opera by Stanley Wood and Carl Majer, originally sung at Tabor Grand Opera House, Denver, Col. 15, Carl Oberthur, harpist, made American debut at semi-public matinee at Chickering Hall. 17, Auguste Rotoli, tenor, made American debut at Conservatory of Music, Boston, Mass; in United States Court for circuit embracing New York, Connecticut and Vermont, Judge Wallace denied motion of D'Oyly Carte for an injunction restraining J. C. Duff from producing "Mikado;" Whitney Mockridge and Miss Van Inwagen married in Chicago, Ill. 23, While Nilsson was singing from a hotel balcony at Stockholm, Sweden, seventeen persons were crushed to death below. 24, At Fifth Avenue Theatre Sir Arthur Sullivan led the "Mikado" orchestra.

October 1, Emma Nevada and Dr. Raymond Palmer married in Paris, Fr.; Mme. Anna Judic made her American debut at Wallack's Theatre as Nitouche, in "Nitouche," vaudeville comedy by MM. Millhac, Millaud and Herve, then acted (in its original form) for first time in this country (Lotta's "Mam'zelle Nitouche" is an English version of it), in it Henri Cooper, F. Gregoire, M. Germain and Paul Ginet made American debuts; at the Thalia Theatre, as Marie, in "Czar und Zimmerman," Hannah Norbert-Hagen made her American debut—American debuts were also made by Otto Ratjens, Ludwig Ziehmann, Walter Hoffman and Franz Wackwitz; George W. Traverner made his English re-appearance at Bath, Eng. 2, Martha Berger made her American debut at Thalia Theatre as Rosetta, in "Der Feldprediger." 5, At Carll's Opera House, New Haven, Conn., as Princess in "Giralda," Agnes Huntington made her debut in light opera; Sig. Perugini made his American re-appearance at the Casino, in "Nanon." 6, Zelie De Lussan made her operatic debut at Carll's Opera House, New Haven, Conn., as Arline, in "The Bohemian Girl." 7, "Victor, the Blue Stocking" (second English version of "Francois les Bas Bleus"), adapted by Oscar Weil, sung for the first time at Carll's Opera House, New Haven, Conn., by the Boston Ideal Opera Co. 12, "The Sleeping Beauty," operatic extravaganza by Mrs. C. A. Doremus and Emma R. Steiner, originally sung at Grand Opera House, Syracuse, N. Y.; Medora Heuson and Walter Emerson married in this city. 13, At Thalia Theatre, as Agatha, in "Der Freischutz," Selma Kronold made her American debut. 15, As Ninetta, in "Le Grand Casimir," at Wallack's Theatre, Mlle. Alice Raymond made her American debut. 16, Ferdinand Wachtel made his American debut at Thalia Theatre, in "Postillion von Lonjumeau." 24, "Baron Tzigane" ("The Gipsy Baron"), opera by Johann Strauss, originally sung at An Der Wein Theatre, Vienna. 26, Emma Nevada made her American re-appearance at Music Hall, Boston, Mass.; with her Edmond Vergnet, tenor; Carlo Buti, baritone; Luigi Casati, violinist, and Gustave Lewita, pianist, appeared for the first time in this country—their metropolitan debuts occurred Nov. 5, at Chickering Hall. 30, Gounod's oratorio, "Mors et Vita," sung for the first time in America at St. Louis, Mo., Music Hall, under Theo. Thomas' direction; Kittie Berger, zither player, made her American debut at Casino.

November 2, Mapleson opera season opened at Academy; as Carmen, Minnie Hauk made her first appearance here in three years—in the same opera Mlle. Bauermeister made her American debut; M. Minart, tenor, made his American debut with Judic, at Chicago, Ill., Opera House; the French courts pronounced a divorce between M. and Mme. Nicolini; at Boston, Mass., Blanche Corelli was enjoined from producing "The Mikado." 6, Papers served in this city on Emma Nevada in a libel suit instituted by F. A. Schwab, musical critic of *The New York Times*. 8, New Music Hall and Tabernacle, Cleveland, O., dedicated to religious purposes—opened 9 as a music hall with a festival; Edward Webb and Theodora Percival, of D'Oyly Carte's Co., No. 1, married in this city. 9, "The Mikado" sung for the first time in San Francisco, Cal., simultaneously at the Tivoli and Baldwin; as Yum-Yum, in "The Mikado," at Hollis Street Theatre, Boston, Mass., Laura Clement made American debut; New Music Hall, Cleveland, O., opened; Alma Elvira Fohstrom made her American debut at Academy of Music as Lucia. 10, "The Rat Charmer" (adapted from the legend of "The Piper of Hamelin"), music by Ad. Neuendorf and libretto by H. Italiener (English words by Fred Williams), revived at Bijou Theatre, Boston, Mass., originally sung in this city, but in German, in 1879, at Germania (Star) Theatre. 13, Maud Powell, violinist, made her New York debut at Academy of Music (matinee). 14, Mlle. Donita (Constanz Seebass, of New York) made operatic debut at Turin, Italy, in "Andorre Valley." 15, At Steinway Hall, August Hyllested, pianist, made American debut. 16, "Amorita" ("Pfingsten in Florenz"), comic opera by Alphons Czibulka, sung for the first time in America at Casino—as Fra Bombarda, Frank H. Celli made his American debut; libretto by Genee and Riegen, translated by Sydney Rosenfeld; Fri. Lori Stubel and Edmund Fabbiani made American debuts in "Boccaccio," at Thalia Theatre. 18, Dvorak's "The Spectre Bride" sung for first time in America at Providence, R. I., by the Arion Club. 23, "Jack Sheppard," opera by Maj. Fulton and Adam Itzel, originally sung at Academy of Music, Baltimore, Md.; in "Lohengrin," at Metropolitan Opera House, Herr Seidl, Herr Stritt, Herr Fischer and Herr Alexy made American debuts. 24, At Thalia Theatre "Gloeckchen des Eremiten" ("The Hermit's Bell"), a German version of Alme Maillart's "Dragons de Villars," was sung for first time in this country. 25, Lilli Lehmann made her American debut at Metropolitan Opera House as Carmen. 27, As John of Leyden, in "Der Prophete," at Metropolitan Opera House, Eloi Sylva, tenor, made American debut. 30, "The Three Guardsmen" was produced as an opera at Tivoli Opera House, San Francisco, Cal; "Le Cid," opera by Massenet, was originally sung at Grand Opera House, Paris, Fr.

December 2, "The Queen of Sheba," opera by Goldmark and Mosenthal, originally sung at Metropolitan Opera House—had received a full dress rehearsal 1; Wilbur Opera Co. restrained at Portland, Me., from giving "The Mikado" with any other accompaniment than that of a piano or organ. 24, "Manon," opera comique by Massenet (libretto by H. Meilhac and P. Gille), sung for first time in America at Academy of Music.

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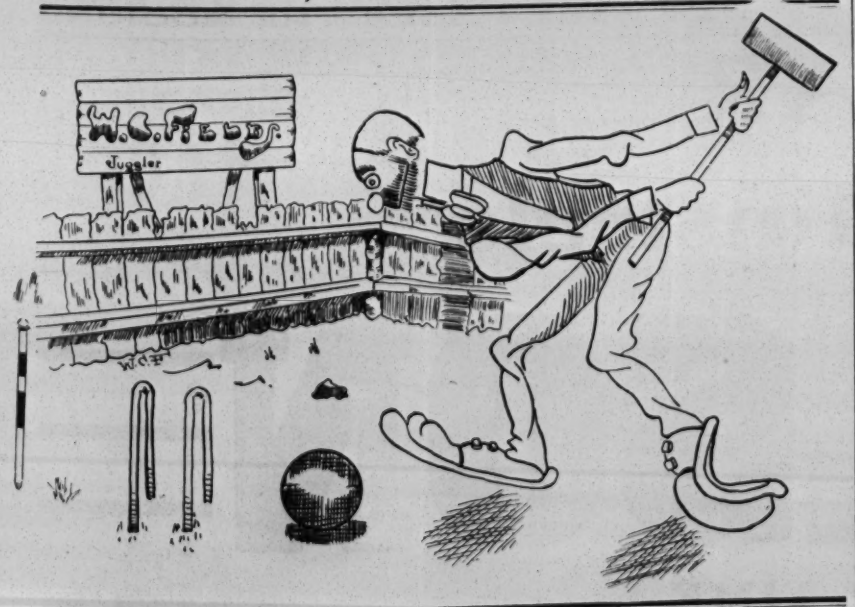


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# MOTION PICTURE NEWS

## MOVING PICTURES AND "THE CLIPPER."

The origin and rise of this popular form of amusement has been closely followed in the advertising and news columns of THE CLIPPER. Shortly after the first practical machines for exhibition, including the Cinematograph, had created a sensation in the theatres, first in New York, then throughout the country, we printed the business announcement of a number of firms who catered to the growing demand for moving picture machines and films. Since then there has not been an issue of this paper that has not published the offerings and needs of the numerous manufacturers and army of exhibitors who are interested in this branch of amusement, and this list included all of them.

There is hardly a vaudeville theatre in the world to-day that does not include "pictures" as one of the entertaining features of its daily programme, and many picture entertainments are on the road. The store shows, and later first class houses devoted exclusively to films, are developments to-day in accordance with the large demand.

THE CLIPPER can justly take credit for the irresistible sweep of the picture shows, as it was the first and only newspaper for many years to spread the news.

**S. Lubin, the Edison Manufacturing Co., the Vitagraph, the American Mutoscope, George Kleine, the Twentieth Century Optiscope, Melies, Miles Bros., Eugene Cline, W. B. Moore, N. Power, Alf. Harstn, Pathe Freres, the National Film Renting Co., and other producers and renters, have through their CLIPPER advertising laid the foundation of a prosperous and lucrative business.**

THE CLIPPER'S circulation among the members of the different branches of the profession, renders it of especial value to advertisers in the moving picture line, as it reaches each and every one who in any way is or may become interested in this form of entertainment.

**It reaches—The Manufacturer, —The Renter, —The Exhibitor, —The Theatre Manager, —The Operator, —The Investor.**

We call the special attention of the advertisers to the fact that THE CLIPPER has one rate, and gives no special inside prices to anyone.

THE CLIPPER is not any fictitious press sheet. It prints the news of both sides fairly and justly. THE CLIPPER does not shout its praises on the highways, but leaves it to the advertiser and buyer. It prints reliable news of the motion picture field. **THE NEW YORK CLIPPER has a paid circulation larger than all other theatrical journals combined.** Exhibitors, manufacturers and renters keep posted on reliable news. We will send you THE CLIPPER to your business or home address for one dollar for three months.

### Edison Improved Underwriter's Model "B."

If for no other reason than the seeming impossibility of the feat, it would be interesting to record the fact that the Edison people several months ago discovered wherein it was possible to further improve their new Underwriter's Model "B" Kinetoscope.

For the past fifteen years the inventor of the kinetoscope and his associates have been giving impetus to the moving picture industry by developing the machine from the crude, unwieldy creation that represented the embryonic idea to the marvelous projecting machine of the present day. The history of the development of the Edison kinetoscope would be interesting, as it would tell the story of nearly all the improvements that have been made in projecting machines up to the present day.

That the Edison idea has been freely imitated, and not infrequently adopted in its original garb, cannot well be denied, and that statement is true of both machine and film production. Edison initiative is not only conceded but expected. It is a splendid tribute to the genius and enterprise of the father of the industry and his experts. And, speaking of experts, it can be truthfully said that in no laboratory in the world can as great an abundance or as high a development of mechanical skill be discovered as in that of the "Wizard of Menlo Park." His experts are men of the highest order of intelligence, trained to perfection in their respective line—men of all nations, who have been attracted to his service by the desire to develop under his guidance. It is to such men as these that the operatives involving extreme delicacy and precision in the construction of the Edison kinetoscope are entrusted.

The latest improvements in the Edison Model "B" have increased its attractiveness as well as its efficiency and durability. The metal mechanism support is now nickel plated instead of being finished in black Japan, as are also the cranks, adjusting lever stereopticon slide and rod, mechanism thumb screws and all gears and pinions on the right frame side. In short, nickel has been substituted for Japan finish wherever it was possible to do so. This ornamentation is a decided improvement in the appearance of the new model.

The Edison kinetoscope has always been noted for the remarkable steadiness of its projection, and it is claimed that the new model is an improvement even in this respect. The durability and efficiency of the machine has been increased by the use of hardened and tempered tool steel for the star wheel, one pin cam, picture gauge, all bearings, and end of star wheel shaft and cam shaft. The cam is accurately ground and massive in construction. The only part that is susceptible to wear is the pin, which can be readily removed and replaced at an insignificant cost. The three sprockets are now made of polished steel, the upper and take-up ones being flanged, thus preventing the film from running off. These sprockets are guaranteed to be absolutely accurate and mechanically perfect. The old style rubber rollers have been replaced by polished steel tension rollers for all sprockets. The new rollers are made of case hardened steel, in three parts, the flanges of which revolve independently of each other as well as of the roller between, thereby preventing all drag on the film. With all these improvements the mechanism cannot cause scratches or "rainstorms," the only part of the film in actual contact with the mechanism being the margin outside of the picture.

The Edison kinetoscope is distinguished from all other makes in many essentials. Its automatic shutter is a great improvement over every other similar device. Under no possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks, so that no power is required to keep it open, thus eliminating any undue wear on the gearing, and causing easier operation of mechanism. When the speed of the machine falls below a certain point, however, it automatically unlocks and closes, so that the film is at no time endangered.

The take-up attachment is a distinguishing feature of the Edison machine, it being so constructed as to admit of its being placed either below the base board or in front of the mechanism, to meet varying conditions or the whim of the operator. This is an entirely new idea in take-up attachments. An automatic belt tightener is provided which insures an equal tension on the belt under all conditions. It prevents the loss of the lower loop between intermittent and take-up sprockets. For rewinding film an improved rewinder is supplied to accommodate reels up to twelve inches. This device is provided with a clamp and thumb-screw for instant adjustment to and base board shelf or table.

The lamp house, with its sliding devices for stereopticon purposes, is simple, durable and efficient. It is of ample proportions to give sufficient ventilation and heat radiation. The lamp has all hand wheel adjustments, is substantially built and more easily operated than any other type on the market. It has the approval of all boards of fire underwriters.

The condensing lenses are the best obtainable, being made of an imported French optical glass. The magazine is made to take reels up to twelve inches in diameter, a larger reel than can be used with any other type of projecting machine.

A big, appealing feature of the Edison kinetoscope is its accessibility, which permits the repair or replacement of any of its parts at a minimum of labor and expense. Its parts are made to gauge, and are consequently interchangeable. Any number of Edison machines, it is claimed, can be dismantled, their parts scattered in a confused heap, and re-assembled into machines of absolute mechanical precision. There are few manufacturers, if any, who can truthfully make the same claim for their product. The question of accessibility and interchangeability of parts is a point worthy of serious consideration by every exhibitor when purchasing a machine.

The name of Thomas A. Edison stands back of his kinetoscope. He takes a personal pride and interest in this product of his genius, insists that none but the best of materials shall enter into its construction, and is constantly aiming to improve the machine. His name is a guarantee of its excellence. Pioneers in the designing and manufacturing of projecting machines, the Edison people ought to have a pretty fair idea after all these years of experience of what constitutes and what does not constitute a good projecting machine. In the new Improved Model "B," which they are offering at the same moderate price of its predecessor, it looks as though they have reached the limit of perfection, for a time, at least.

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## OBSERVATIONS ON STAGING BURLESQUE SHOWS

SUGGESTED BY DAN DODY.

The main thing to be observed by a producer is the treatment of material. At the beginning of rehearsal the producer is placed in command of a number of people, from the experienced old timer, who listens with amusing tolerance to all suggestions, to the green aspirant for footlight prominence, who does not know how to put one foot before the other. It is not surprising that the tendency to lose one's temper often arises, and that the temptation to become abusive and blasphemous presents itself. As soon as the teacher gives way to this error, his control of the girls is at an end. A kind word here, patient persistence in drilling the latent talent, there, and with it all the conviction carried to every pupil that the drillmaster is a gentleman, bring their reward by getting all there is out of the girls. Violent outbursts of temper never accomplished much. In staging the march the girls should be drilled to always hold the line straight, as an error made by any one girl is not as apparent and noticeable as when it is committed in a movement, which attracts attention by the defective formation. The size of the girls is also of great importance. The ponies must be in the pony class, and the show girls must never be asked to act in the frisky fashion suitable for the girls of small stature.

After the girls are properly taught the business incidental to each number, attention should be paid to the make-up and hairdressing. The proper degree of lining around the eyes should be taught, and the hair should be made the subject of much consideration. It would be impractical to require a uniform style of hair-dressing for each member of the chorus, as some coiffures that set off one face would make others look a perfect fright, but whatever style is selected as the most suitable should be used with the utmost care as to details. At the present time, when burlesques attract a large number of ladies at every performance, the value of this rule is apparent, and the critics among the ladies will be better pleased when these details, which they are bound to observe, meet their approval. The tights for any particular number should be of the same shade, with the preference given to other colors over the pink or flesh colored, which make the limbs appear ungainly and the feet appear too large.

All tights should be dipped at the same time to make them uniform in shape. Care should be taken by the girls of their wardrobe, which under present conditions is furnished by the management, in contrast to former seasons, when the girls were obliged to pay for them and were kept in debt during the entire season while doing so. To May Howard may be given the credit of starting the innovation whereby the girls were relieved of this burden. The shoes and stockings are now about the only articles of the wardrobe that are charged to the girls. Besides this improvement, the pay averages higher than formerly, when $16 was the most a girl could demand. At present $20 is not at all unusual for chorus girls salaries, with all wardrobe furnished.

In casting the burlesque select your male material to fit the roles, and make them dress the part. A policeman should look neat, and he can't look neat in a coat that looks like a rag. A dress suit part must have the proper person—take care of it. A careless actor is easily picked out in a cast, and the one that plays a part, no matter how small, correctly in action and make-up, will be the one selected for the first chance in advancement. A man in full dress with his shoes unbuttoned does not look very impressive, and can spoil the whole scene. A girl with her dress partly buttoned, or her stockings hanging loose, or the heels of her shoes crooked, can do the same damage. When a girl steps up to the manager and asks to be put on the end of the line, right or left, it's a good sign, and if placed there she will generally make good. Others may be satisfied with any position, but the girl who wants to get to the end position generally lands there. As in all other vocations, there is room at the top of the ladder, and the manager in front can soon pick out the live wires.

After the show is staged the stage manager must keep it up to the proper pitch, and he can much better do this when his position is such that he is not required to be on the stage continuously, and can give attention to the details of the entire show; to see that the numbers are not rushed and killed, or that too many encores are given.

The orchestra, of course, is an essential feature in the success of a show. With good music a number can be made and the weak spots covered up, but no amount of good singing can cover up weak or poor music, and the show leader has to throw up his hands at it. A move in the right direction has been made in augmenting the orchestras in most of the houses.

Check rooms for coats could be used to good advantage in burlesque houses, as the show is more enjoyable when the patrons don't have to sit on their overcoat, or have it on their laps.

RANZETTA AND LYMAN inform us that they did not play at Blaney's, Baltimore, week of Jan. 24, as reported, but played the Altmeyer, McKeesport, Pa., instead. They have just closed twenty weeks on the Gus Sun time through Ohio and Pennsylvania, and are now on the Harris Amusement time, of Pittsburg.

## THE CIRCUS LICENSE ABUSE.

BY CLINTON NEWTON.

Now that the 1910 tented season is rapidly forming itself into shape and is nearly on top of us, a few words in behalf of the managers of the smaller tented shows will not be amiss, and I believe it will be of interest to them. During the seasons of 1908 and 1909 there was an almost universal tendency on the part of officials in the smaller cities, towns and villages of the States, to increase in an alarming degree the prices of corporate licenses, and all without any practical reason. Managers should all unite and form an organization for the betterment of this condition, and try to remedy it. And this should be done at once, not wait and say: "Well, we had better wait until next Winter, and then we will organize and try to do something."

With the increased cost of transportation charges and the tendency of the soaring of prices of provisions and fodder, the time is nearly here when the owners of the smaller shows will be compelled to change the policy of their shows for self-protection or go out of business. The increase of everything works a hardship on these enterprises, and the licenses are a big item. The smaller towns want the shows badly, and seem to receive them with open arms—that is, the amusement-goers do. But the officials, which are generally composed of the leading merchants and business men, are up in arms against the coming of the shows, just as soon as they see the paper on the walls and in the windows. Special meetings are held at once, raising the license to such an extent that makes it prohibitory to come.

An illustration of this occurred in Florida last December, at West Palm Beach. The contracting agent signed for $25 for the day, the same as the license has always been in the past. On the arrival of the show in town, early A. M., the city clerk and the chief of police informed the show officials that they would be compelled to pay $150 for the day, and also $150 additional for a parade. They claimed that they had a right under their special charter to change their licenses at their pleasure, and also to revoke any licenses contracted for. No notification was sent to the management or the advance car regarding this change; they simply waited until the show arrived.

This same show had played West Palm Beach three successive seasons previous to this, and always gave the best of satisfaction and was always welcomed by the public and everybody, in fact. The show refused to pay the charges demanded, and moved the show outside of the corporate limits and was also given the use of a free lot by a committee of liberal minded citizens. The claims of the mayor and councilmen were that the show takes enormous amounts of money away from the town, and that they have made the license so high that thereafter no more tented shows will visit West Palm Beach.

At Titusville, Fla., the same state of affairs and conditions were met with. The license scale was raised at the last moment to $100 for all circuses and tent shows, and $50 for all theatrical, vaudeville and minstrels under canvas, and under no circumstance will these prices be cut for the benefit of any show.

Savannah, Ga., has just raised the circus license from $500 per day to $1,000 per day, with absolutely no reduction to any one. They simply tell you that "You needn't come around unless you can pay, which we know that you can afford."

This heavy license, of course, will insure the progressive city of Savannah no circus this coming season, as none of them will be able to pay the amount demanded. In normal conditions Savannah is only a fairly good circus town, the enormous expenses entailed in making the town has always swallowed up what little profit was made. My advice to circus managers is stay away from there for several seasons, and then they will find out what a good thing they are missing, both in a financial and amusement way.

Eastman, Ga., has also fallen into line, and has placed the city license for a circus at $100 per day, and all other tented shows at $50 per day, and they are considering very seriously of still making it slightly higher, as they heard that the last show there took away several thousand dollars clear. I have it on good authority that the show did slightly over daily expenses.

Fort Pierce and Palatka, both in Florida, have raised their licenses over fifty per cent. officials in both places declaring that they do not want shows at any time or at any price. This, despite the fact that all of the tented shows that have visited there have been of a nigh class and refined, and also of a square and honest character. The shows in question had also spent liberal sums of money with the merchants, and had extensively billed the surrounding country and attracted large crowds to town, thus stimulating the business of the local merchants, and really benefiting all branches of town business.

The raising of licenses in corporate limits does not apply only to the Florida and Georgia cases, but seems to be steadily increasing all over the country. The time is now ripe for circus managers to at least make a concerted effort to stick together and remain away from towns and cities that refuse to accord a "living" license. Any of the cities and towns I have referred to never at the best give more than daily expenses, with spots now and then of a little profit. Literature should be arranged which intelligently explains why shows of a good moral character are a necessity to a community, also that they leave as much money in the town as they take away.

The organization idea is a good one from many standpoints. Managers will also be able to formulate plans whereby they can do away with "shake downs," dishonest employees and other abuses.

The Association is the only hope. Individual effort on the part of managers daily "battling" with the licenses seems to do no good. Just as soon as the show leaves town the same aggressive spirit breaks out on the part of the town Solons. Nothing can be done without concerted effort on the part of managers. The sooner they get together, shoulder to shoulder, and work for these betterments, the sooner the results will come. A little correspondence, some lobbying and a few dollars will do the work. I hope to see the time, and in the near future, of the organization of the United Tented Showmen's Association of America.

## Vaudeville and Minstrel

THE THREE GAY SISTERS, in their refined singing and dancing act, say: "We are meeting with the very best of success throughout the Middle West, receiving the most flattering notices through the press, and receiving the highest praise from the public. The lightning character changes of the younger sister never fails to bring many rounds of applause. We have in preparation for next season a new act that will startle the agents as well as all managers, using some imported gowns. The act is booked solid till May, after which we will spend our Summer vacation at our home at Thousand Islands."

TOMCAT AND FLOR D'ALIZA and their troupe of trained roosters, who met with so much success with the James J. Jeffries-Frank Gotch Show, are now repeating their success on the Pantages time.

JAMES TEN BROOKE AND HARRY HENRY, singing comedians, have been together for ten weeks, presenting their new act. They have received contracts for twenty weeks more, beginning Feb. 14.

THE THREE LUCIFERS write: "We are well satisfied with our success over the Pantages time. We open on the Inter-State time in March, will be back for New York in May."

MART W. ZIELIE AND TOMMY MASKELL were initiated and given the three degrees in the Order of Odd Fellows during the last month. They are members of Riceville, Pa., Lodge, No. 418. The night of the last degree, after the lodge closed, the members of the order served a midnight supper in honor of the new members. Mr. Zielie has been confined to the house for the last week with a severe attack of rheumatism, but is improving now.

THOMAS IRVING, of the Irving Brothers, singing and dancing comedians, writes that while playing Syracuse, N. Y., week of Jan. 3, he was made a member of the Syracuse Aerie, No. 53, Fraternal Order of Eagles.

THE JARRELL CO. write that they presented "The Prize Story," a new one act comedy drama, adapted and arranged by Wm. Echols, Jan. 28, at the Mable Theatre, and received the highest encomiums. In the future the Jarrell Company will present "The Prize Story" in addition to their playlet, "A Glorious Time; or, A Night at the Carnival," which they have been playing the past two seasons with big success.

JOHNNY RUSSELL writes: "I am playing independent vaudeville time in the West for Joe Levy. I am doing a singing and talking act, and was formerly with Cohan & Harris' productions.

ED. WILSON writes: "The three Musical Wilsons have returned to their home and have dissolved partnership. I will take out a comedy musical act next season, and have formed a partnership with Paul Placid and a August Roehnes, who is a great find as a solo cornetist. The act will be known as Bing, Bang and Bumm. We had a misfortune to happen, which caused us to cancel our engagements and return home, but we still take THE OLD RELIABLE, which keeps us informed of what goes on."

LARRIVEE AND LEE write: "We are doing finely with our new act, 'Patsy Jr. and the Girl,' over United time. Mrs. Larrivee (Barbara Lee) is doing a club swinging specialty with jeweled clubs that is proving to be a very novel and beautiful number. Mr. Larrivee has written the words and music for nearly every number used in the act."

BOBBY GOSSANS, minstrel, writes: "After closing with Gorton's Minstrels, I opened on the Gus Sun time. While playing at Clairfield, Pa., I was taken suddenly ill, and had to return to my home at Columbus, O. About March 1 I will resume my vaudeville bookings, after which I will join one of the large minstrel organizations."

GOTTSCHALK AND WHITNEY write from Enid, Okla.: "We are rehearsing our new sketch, 'The Board of Health in Hogansville,' written for us by De Rose Rutherford. We will feature our imported bull terrier, THE OLD RELIABLE arrives Saturdays, and is surely welcome."

THE LEAHY BROS., Roman ring performers, closed a successful season of forty-five weeks with De Rue Bros.' Minstrels, and are resting at their home, Pawtucket, R. I., for two weeks, after which they go in vaudeville.

EMERSON AND LE CLEAR report having met with success under the direction of the Western Vaudeville Managers Association. They go East for the Summer.

MANN AND FRANKS have just finished a very successful trip over the Inter-State circuit.

JOE FANTON AND BROTHERS, athletes, are coming East after a four years' tour of the Pacific coast.

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LEROY FREDERICK writes: "I have secured twenty weeks on the John T. McCaslin Vaudeville circuit. After playing the circuit I will join hands with Martin Link. Our act will include singing, talking and wooden shoe dancing. We will also produce a triple buck dance which will be a novelty."

HARRY THOMSON ("His Honor the Mayor") writes: "I have just closed a successful season of twenty weeks on the Sullivan & Considine circuit as a star feature, and made good from start to finish. Delivered 'the goods' in the West, and will now return East."

MARVELOUS QUERRY, known in vaudeville as "Querry, the Frog Man," writes that he has added a couple of features, sitting on his own face and a full contortion iron jaw act, all leg work, done hanging by his teeth.

ROBT. GOODMAN AND ARTHUR TOCK, dancing comedians, write that they made a hit at the Electric Theatre, Dwight, Ill., Jan. 29.

FRANK KIRK, musical acrobat, is in his twelfth week over the Northwestern Vaudeville circuit, booked by Mrs. H. L. Goodwin.

FENTELL AND VALLORIE, in a new comedy are causing considerable talk.

STRICKLIN'S dog, monkey, and original bucking mule, "Denver," is said to be one of the cleverest acts in the business, and the bucking mule is one of the laughing hits of the season.

C. J. GREGORY, of the Gregory Family, writes: "We closed with the Frank A. Robbins Circus, in Jersey City, last Fall, and have been working in the East since then, in vaudeville theatres. We joined John B. Wills' 'Two Old Cronies' Co., in Sunbury, Pa., Feb. 7, for the rest of the season."

HOPKINS AND VOGT opened Jan. 24, on the Geo. H. Webster circuit for ten consecutive weeks. They report meeting with the greatest of success.

LAWRENCE AND HARVEY open on the I. B. A. time, commencing Feb. 7, at Orange, N. J.

GEO. W. LESLIE "The Patter Parodist," is meeting with success throughout the West. He played the Empire, Spokane, Wash., week of Feb. 7, and is booked solid to June.

J. AUSTIN TRAINOR reports making a hit in his third week at the New Wonderland Theatre, Charlottetown, P. E. I. His vaudeville specialties are winning much favorable comment. He has some good time booked ahead, and will be seen with a partner later in this season.

HARRY HANSON, the comedy burnt cork burlesque magician, has at last succumbed to an affliction arising from his severe nitric acid burning. On his last engagement at the Lyric Theatre, Petersburg, Va., he was compelled to sit down all through his act. It will be some time before he is able to work, and it has taken all he has earned for doctors, etc., in trying to effect a cure. Mr. Hanson is now on crutches, having no use of his left leg. Donations have been collected from the Orpheum, Portsmouth, also the Colonial and Lubin's, at Richmond, and from the "In Panama" Co. His address is Ninth and Arch streets, Philadelphia, care of Norman Jeffries.

GEORGE WALLIS FAIRMAN, German comedian, has joined Naomi Florence. They will present a comedy singing and talking specialty, and will be known as Fairman and Florence. They open on the Wonderland time.

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## Under the Tents.

### WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanet head quarters of all tented organizations:

Aunt Phoebe Snow.....Buffalo, N. Y.
Barnum & Bailey.....Bridgeport, Conn.
Barnes, Al. G.....Portland, Ore.
Barlow, Ed. P.....South Milford, Ind.
Bayne, J. T.....Altus, Okla.
Buchanan Bros.....Des Moines, Ia.
Bonheur Bros.....Carmen, Okla.
Buffalo Bill-Pawnee Bill.....Trenton, N. J.
Brown Family.....Anderson, Ind.
Buckskin Bill Wild West, Cambridge City, Ind.
Brown's United Shows, 717 So. Beach St., Syracuse, N. Y.
Braden, C. A.....Natchez, Miss.
Billie Boughton's Overland Show..Ambia, Ind.
Bailey's, Mollie's Sons.....Houston, Tex.
Burk's R. R. Shows, Fair Grounds, Topeka, Kan.
Brown's Combined.....Little Rock, Ark.
Bell Circus.....City of Mexico, Mex.
Carlin Bros.' New Modern Shows, Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's.....Sparta, Ky.
Clark Bros.....Atoka, Okla.
Cancie Bros.' Shows. Box 57, Crompton, R. I.
Clark's United Shows.....Alexandria, La.
Coulter, W. H.....Albany, Mo.
Collins, F. T., Wagon Shows....Stennett, Ia.
Cooley & Thom.....Pt. Pleasant, W. Va.
Carlisle's Wild West, 547 W. 129th St., New York.
Campbell Bros.....Fairbury, Neb.
Crawford's, Col.....Box 577, Red Key, Ind.
California Frank's Wild West..St. Louis, Mo.
Cunningham Bros.....Leavenworth, Kan.
Canada Frank.....Tipton, Ia.
Downie's, Andrew.....Medina, N. Y.
Dashington Bros.....Danville, Va.
De Cestro's..Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E.....Marietta, O.
Ely's, Geo. S.....Meridian, Tex.
Elstun's Dog and Pony Show..Kansas City, Mo.
Ferrari, Francis.....Harrisburg, Pa.
Fisk, Dode.....Wonewoc, Wis.
Freed, H. W.....605 Grand Street, Niles, Mich.
Finn, Thos. L., & Co....Hoosick Falls, N. Y.
Forepaugh-Sells.....See Ringling Bros.
Gentry's Dog and Pony....Bloomington, Ind.
Gorton's, S. F.....Toledo, O.
Gollmar Bros.....Baraboo, Wis.
Great Wagner Show.....Milwaukee, Wis.
Guyer Bros.....Lexington, Mo.
Hagenbeck-Wallace Shows.....Peru, Ind.
Horne & Co.....Denver, Col.
Haag, E.....Shreveport, La.
Hall, F. W.....Atwood, Kan.
Hall's, Geo. W., Jr.,.....Evansville, Wis.
Hargreaves'.....Chester, Pa.
Hall's Show.....Fond du Lac, Wis.
Harkness & Fox's.....McKeesport, Pa.
Heiner, Prof. J. H.....Beauregarde, Miss.
Heber Bros., 288 E. 17th Ave., Columbus, O.
Henry, J. E.....Stonewall, Okla.
Howe's London Show..South Jacksonville, Fla.
Jones, J. Augustus.....Birmingham, Ala.
Kennedy Bros.....Perry, Okla.
Kennedy's X. I. T. Ranch....Dresden, Tenn.
Knight, C. H.....Dunkirk, O.
Lampe Bros.' Shows.....Absecon, N. J.
Lee Le Vant's.....Thomsonville, Mich.
Loudon.....Dublin, Va.
Lambrigger's Gus.....Orrville, O.
Lamont Bros.....Salem, Ill.
Lee Bros.....Cranston, R. I.
Lowry Bros.....Shenandoah, Pa.
Lombard, J. G.....Saco, Me.
Lemon Bros.....Dodson, Mo.
Lucky Bill.....Box 202, Quenemo, Kan.
Mackay's...83 West Fort St., Detroit, Mich.
Marble's, W. R.....Spottsville, Ky.
Mead Dog and Pony Show..Brooklyn, N. Y.
Martin Bros.'.....Savannah, Ga.
McDade's.....Owingsville, Ky.
Miller Bros.' Big Shows.....Oskaloosa, Ia.
Minelli Bros.' (Nos. 1 and 2)...Delaware, O.
Miller Bros.' 101 Ranch.....Bliss, Okla.
Murdock Bros.....Gardner, Mass.
Norris & Rowe's.....Evansville, Ind.
Noble's, Chas.....Charleston, S. C.
Pierce Amusement.....Goldsboro, N. C.
Pubillones.....Cafe Central, Havana, Cuba.
Rippel, C. A.....Frankfort, Ind.
Reed's, A. H.....Vernon, Ill.
Ringling Bros., Chicago office, 140 Monroe St.
Rigg's Wild West.....Parkin, Ark.
Robinson's, John, Terrace Park, Cincinnati, O.
Robbins', F. A., Communipaw Avenue and Glendale Park, Jersey City.
Rice's Dog and Pony Show...New Albany, Ind.
Smith's, E. G.....Buckstown, Pa.
Sells-Floto.....Denver, Col.
Smith Greater Shows.....Mobile, Ala.
Smith, Prof. Harry.....Gratz, Pa.
Shipp, Edward.....Petersburg, Ill.
Staats Bros.' Shows, 480 E. 175th Street, New York.
Stewart's, Cap.....Fort Wayne, Ind.
Starrett's..87 Clermont Ave., Brooklyn, N. Y.
Sun Bros.....Macon, Ga.
Silver, Bert.....Crystal, Mich.
Spaun, Byron.....Haverford, Pa.
Swift Bros.....Golden Gate, Ill.
Todt, Wm.....Cherriton, Va.
Terry Shows.....Little Sioux, Ia.
Uden's Wild West.....Flanagan, Ill.
Van's Famous Shows.....Scott, O.
Welsh Bros..703 North 8th St., Philadelphia.
Wheeler, Al. F.....Oxford, Pa.
Wintermuth Bros.....Hebron, O.
Wren, W. G.....Leipsic, O.
Washburn's, Leon.....Bound Brook, N. J.
Wood's, J. L.....Latta, S. C.
Yankee Robinson.....Des Moines, Ia.

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**NOTES FROM CHAS. K. CHAMPLIN'S ATTRACTIONS.**

In the field of repertory there is not an organization that has caused more comment than the Chas. K. Champlin Co. Mr. Champlin continues to add new house records to his already long string with a degree of regularity that would become monotonous were the results not so pleasing. The leading newspapers and house managers unite in saying that this attraction has played to greater business, and broken more house records in the past ten years, than any organization of its kind. This season they have been out twenty-seven weeks, have broken fourteen house records for a week's business, and have played to capacity houses everywhere. Mr. Champlin has surrounded himself with people who can act. In his company are twenty-nine players, and the general opinion of every one is that his company this season is the strongest he has ever carried. As an actor, Mr. Champlin is a star. He plays all the leading roles with his show, and his fine rendition of the different characters he has assumed has been spoken of in the highest terms by some of the most conservative critics in the many cities where he has appeared.

He is particularly careful in the selection of his plays, and every one is put on with exceptional care and with strict attention to minor details. Frequent curtain calls have attested the appreciation of his efforts to produce a high grade of excellence in every play, and the exceptional merit of the eight vaudeville features (interspersed between the acts) is pronounced, and it is conceded that his attraction gives as much entertainment for the money as any traveling organization. In Baltimore, last week, the show made such a pronounced hit and played to such big returns that the management has booked it for a return engagement of four weeks.

**HOWLAND'S OPERA, "SARRONA," PRODUCED.**

Legrand Howland presented for the first time in America, at the New Amsterdam Theatre, Tuesday afternoon, Feb. 8, his opera of "Sarrona." It was a special matinee.

"Sarrona" is an East India opera. It is in one act, with a prologue. There are a dissolute king and his dancing woman, a people in revolt, and a queen who desires to save the State for her son. She yields the city to the insurgents and begs her worthless spouse to kill himself, tries to do it herself, is forestalled by the faithful slave, who, having dispatched her husband, thereupon avows his love for her.

Though the opera is East Indian and Legrand Howland an American, the music is Italian. The work made a very good impression.

The cast: Sarrona, Luisa Villani; Accaro, Nunzio Bari; Filene, Ester Farrabini; Lo Schiavo, Giuseppe Pimazzoni. The prologue sung by Jeanne de Courcey. Conductor, Egide Jacchia.

**GUS EDWARDS BANKRUPT.**

Petitions in bankruptcy were filed on Feb. 8 against Gus Edwards, composer of popular songs and theatrical producer, the Gus Edwards Music Publishing Company, publishers of popular sheet music, and the wife of Gus Edwards, Lillian A. Edwards, manager of vaudeville acts, all of 1531 Broadway. Stern, Singer & Barr, attorneys for various creditors, filed the petitions, and Judge Holt appointed Theron G. Strong receiver for the Gus Edwards Music Publishing Company with a bond of $1,000.

The petitioning creditors of Lillian A. Edwards are Emanuel Weingreen, $300, for merchandise; Manuel Chappelle, $350, for money loaned, and Harry Rapp, $101, for commission. Stern, Singer & Barr said that the liabilities of the company are about $30,000, and the assets probably $3,000. The sheriff recently received executions for $381 against Mr. and Mrs. Edwards, who it is said have indorsed notes for the company.

**OLD MUSEUM IN BUFFALO FOR VAUDEVILLE.**

Mitchell Mark and his associates are busily transforming the old bank building, formerly Linn's Museum, at Broadway and Washington Streets, Buffalo, N. Y., and when completed it will be an up-to-date vaudeville house, seating a thousand.


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# BURLESQUE

## AS VIEWED BY HARRY MONTAGUE

BURLESQUE.

A whirl of girls,
in brilliant light
and costumes gay,
with chorus grand
they pave the way,
for the
Soubrette,
who comes, with winning smile
and nimble feet,
to do her prance
with all the other girly girls
in song and dance.
Hello—who's here?
Ah yes—the Comic Man,
with jest—and stunt,
and mirthful song,
then girls—more girls
surround the Comic Man,
to hear him rant
and crack his jokes,
some new ones
never heard before,
and then
the house is in a roar;
and now sweet strains of music
usher in
the Leading Lady,
voluptuous beauty,
(of uncertain age,)
in dazzling gown,
she sings her tuneful lay
and holds the stage.
Then fun—more fun,
more song—more dance,
and now, a novelty
or real surprise
is brought to view.
Another flash of lights,
again the girls,
this time in tights,
some tall—some short,
some statuesque,
and then,
a great big song—
Ensemble,
and that is

BURLESQUE.

What a remarkable evolution has occurred in Burlesque since 1880. East of the Rocky Mountains the Stock Burlesque house has entirely disappeared, for they have been absorbed in the two Burlesque wheels. To be sure, there is a flutter of Stock Burlesque during the Summer in some of the houses, but nothing new is offered.

This popular style of amusement has given to the Broadway productions of Musical Comedy, their Comedians and Leading people, and, while most of the big offerings are christened "Reviews" and "Musical Comedies," they are, in reality, Burlesques, with a superior cast and augmented with expensive equipment.

With an experience of over thirty years in Burlesque, I have watched the enormous growth of this style of Theatrical Amusement, and what a healthy improvement there has been in most of the productions during the past few seasons. Thanks to those in authority on both "wheels" for this innovation, for we all know what absolute rot was formerly offered to the public under the misnomer of Burlesque.

Here is a problem. Look at the Burlesque show that is the most profitable, and you will find that it is not necessarily the *best* show on the road, but there is a something about it that makes it successful. What is it? Some will argue it is the Comedian's universal popularity, or the Leading lady's magnetism, or the dexterous manner in which the Chorus girls are utilized throughout the show, or a combination and blending of the three potent factors of a successful Burlesque show, but never mind what it is—it remains an undisputed fact that the most profitable show is not by any means the *best* show, and to strike a happy medium of a production that will *please* and *draw* is the one stumbling block of the Road Manager.

The Censors on both wheels have had a Herculean task this season, for when they alter or re-arrange a Burlesque to fit a certain class of house it is all upset when the Company travels to the next city, and there is no Committee of Censors that can arrange a Burlesque show to please and draw all classes of audiences, from Montreal to Kansas City, but the Censors have worked heroically, and have accomplished great results by weeding out unnecessary "talk" and what is commonly known as "junk" in many of the productions, and I would suggest to the Censors for next season to require those companies which have doubtfully successful Burlesques to rehearse a double programme; in other words, to prepare *two* different styles of Burlesques to fit the one set of Costumes, Scenery and Printing.

A growing evil that ought to be corrected by the Censors is the forcing of "added attractions" on the shoulders of some of the road managers, which in many cases are NOT an "added attraction," and which often causes the road manager a loss instead of profit.

Let the Managers and Producers on both wheels scratch their noodles between now and the first of May, and see if they can't prepare their shows so that "added attractions" will not be needed. Each show should carry a "Feature Act," which ought to be strong enough to take the place of an extra "added attraction." This Bugaboo of the "added attraction" grew out of the strong competition in both wheels, but if those in authority will look at the debtor side of the ledger of some of the Road Managers, by forcing in the expensive "added attraction" they must see the utter demoralization of this unjust rule. Healthy competition is honorable, but to force on the Road Manager a prohibitive salary for a supposed "added attraction," on account of the rival house, is like killing the goose that is trying to lay the golden egg. Won't the Officials on both wheels think this over. Remember, no manager or producer has yet written a show for a Burlesque company that is entirely satisfactory from A to Z, and hence the deficiency must be filled by a "feature act," which should be adjusted to the weekly expense of the show and be carried throughout the entire season.

There can never be a standard or classification of the style of Burlesque that will be successful in every house. Two reasons are the cause of this, the Hoochee-Coochee and Comedy in which vulgarity predominates. There is no room for argument on this point, and regretfully I say that the audiences in a few cities demand both, hence, to go over the Burlesque route to please and satisfy all audiences, a manager really requires two different styles of a show, therefore the traveling manager is "up against" a serious problem, for if some of the so-called Burlesques are cleaned up they are ruined; this sounds like a contradiction, but it is sadly true, and it is a commendable fact that those in authority on both wheels are getting nearer and nearer the point each year, by demanding of the road manager a superior and cleaner show than many of those formerly given.

There is another growing menace to the average traveling Manager; that is, the elaboration with which some of the managers mount their productions, and the entirely too large company they carry; there is only one result: After one of these big shows comes to town and creates a sensation, what becomes of the Company that follows it? Comparison there is none; it simply means that the Manager, even with a good average show, who has to follow one of these "big ones," will lose money, and hence the question, why do some managers try to dwarf the ordinary Road Show by offering in a Burlesque house a sumptuous, expensive production quite good enough for Broadway. Why is this?

These big shows cannot possibly get out their investment for equipment during the first season, after such a lavish expenditure, much less make any money—and they seriously hurt the other shows on the wheel. Why do the Censors allow this? It is the greatest menace on either wheel. The shows should be equalized on an average weekly expenditure. There is one other glaring fault in many Burlesque shows, that is, the OLIO. Why do those in authority demand an Olio with a Burlesque company? The patrons of the Burlesque houses come in to see Burlesque, not *Olio;* if they want to see Specialty turns they go to the Vaudeville houses—when they come into a Burlesque house they want to see the *girls*, for I contend most emphatically that the main attraction, after all, in any Burlesque show, is the chorus; yes, the Girls, *Girls*, GIRLS—and plenty of them—and not so much Vaudeville Olio; a Feature Act, yes, but very little Olio and more GIRLS. Let the sister teams, quartettes, sketch teams and comedians do their Specialties in the Burlesque. The Comedian scores his biggest hit when he is delivering a rattling song surrounded by the Chorus girls, and the Leading lady and Soubrette's success often depends on the support of the Chorus. Yes, it is the Girls, *Girls*, GIRLS, who turn the pivot of the "wheel," and the Girls who are the principal attraction of any Burlesque show or any Musical Comedy. Get together, Censors, Managers and Producers of both wheels. There are plenty of brainy men amongst you; equalize the shows on a basis that *all* will have an equal chance—discard the "added attraction."

Don't worry about an Olio—but improve the Modern Burlesque by having it more "Girly," and build the show more on the lines of Musical Comedy, with hilarious trimmings and Burlesque accessories—for the *old* style of Burlesque, which some managers still adhere to, is defunct.

---

VIRGINIA PEARSON has been engaged for "The Children of Destiny," to be produced by Henry B. Harris.

HENRY FINK

BIXLEY AND FINK

THE NEW SENSATION IN VAUDEVILLE

Booked by - - - JAMES E. PLUNKETT

EDGAR BIXLEY


## POLO GROUNDS, NEW YORK, FOR OPEN AIR SHOWS.

John T. Brush, president of the New York Baseball Club, announced last week that the Polo Grounds will be used for open air entertainments the coming Summer, when the Giants are away and also on each evening during the season. Mr. Brush plans to offer a varied programme of vaudeville, hippodrome performances and concerts.

Arrangements for lighting the Polo Grounds at night are already under way. Only night entertainments will be offered at first, and later it is probable that entertainments will be given in the afternoon. Estimates are now being prepared on a device to cover and protect the baseball diamond. A portable stage will be erected, which may be put into place in an hour. This stage will have all the equipment of a regular theatre, including the footlights, scenery, drop curtain and other accessories. It will be so constructed that it will bear any weight and will be substantial enough to permit a herd of elephants to perform on it. Two large electric signs are to be displayed at the new amusement park, one facing South at the top of the fence, at the old Manhattan Field. The other will face the Harlem River, and will be easily seen from the Bronx.

### JOHN W. CONSIDINE HERE.

John W. Considine arrived in New York from Seattle Feb. 8. He will be in New York for about a week. He had planned a European trip, but this may be abandoned. His friendly relations, besides his partnership with Senator Sullivan in the Sullivan & Considine circuit, have caused Mr. Considine to become interested in the holdings of the widow of the late Alderman Sullivan in the Morris circuit.

### FIELDS AND LEWIS RETURN.

Al. Fields and Dave Lewis started for home aboard the George Washington last week, and begin a tour of the Morris circuit Feb. 21. They went to England under a contract for five weeks, and played nine. More time was offered, but the comedians wished to first play their Morris time.

### LOIE FULLER SIGNS FOR KEITH-PROCTOR CIRCUIT.

Keith & Proctor announced last week that Loie Fuller's Ballet in Light and Beautiful Barefoot Symbolic Dances had been engaged to appear in vaudeville, to open on Feb. 21.

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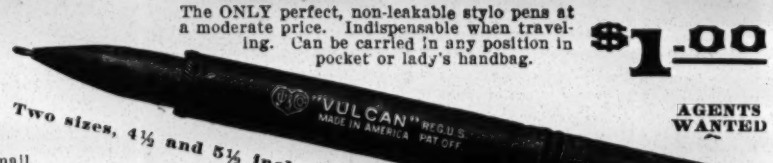


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### A GROUP OF STARS

WHO APPEARED IN "ARISTOCRACY" IN 1892.

The cast included Viola Allen, Blanche Walsh, Josie Hall, Helen Tracy, William Faversham, Wilton Lackaye, S. Miller Kent, Frederick Bond, Paul Arthur, Bruce McCrea, J. W. Piggott and Wm. H. Thompson.

### J. M. STIRLING WILL PRODUCE "THE SALESLADY" AT ANN ARBOR.

J. M. Stirling will produce "The Saleslady," a big musical act with eight girls and three men, on Feb. 14, at the Majestic Theatre, Ann Arbor, Mich.

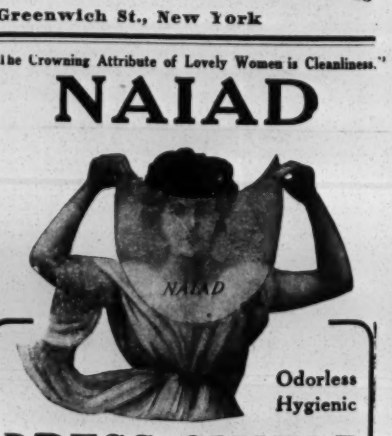
Mr. Stirling will present the act in the Butterfield theatres, of Michigan, before booking over the Western Vaudeville circuit. He will follow this act with a comedy dramatic playlet. "The Manager," written by De Witt C. Millen.

### ALFRED BUTT IN NEW YORK.

Alfred Butt, managing director of the Palace Theatre, London, Eng., is in New York City, and is stopping at the Hotel Knickerbocker.


"The Crowning Attribute of Lovely Women is Cleanliness."

NAIAD

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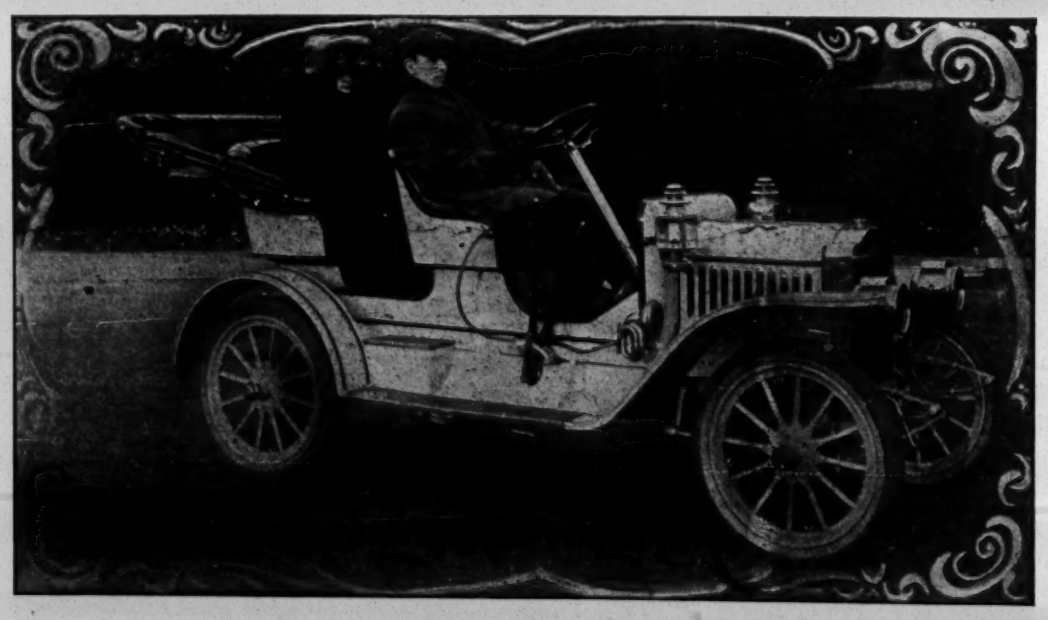

### GARDNER AND STODDARD.

The well known vaudeville stars, Grant Gardner and Marie Stoddard, have been presenting for the past eight seasons their own creation, "Vaudeville Frivolities," and are now playing an exclusive engagement of two months at the Alhambra Theatre, London, England, at the conclusion of which they will play a twenty weeks' engagement on the Moss & Stoll tour. They return to America in July, 1910, where the time will be spent motoring and boating at their Summer home at Greenlawn, Long Island, N. Y., until October, when they will commence their season's bookings.


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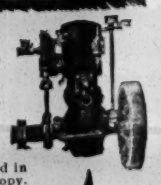

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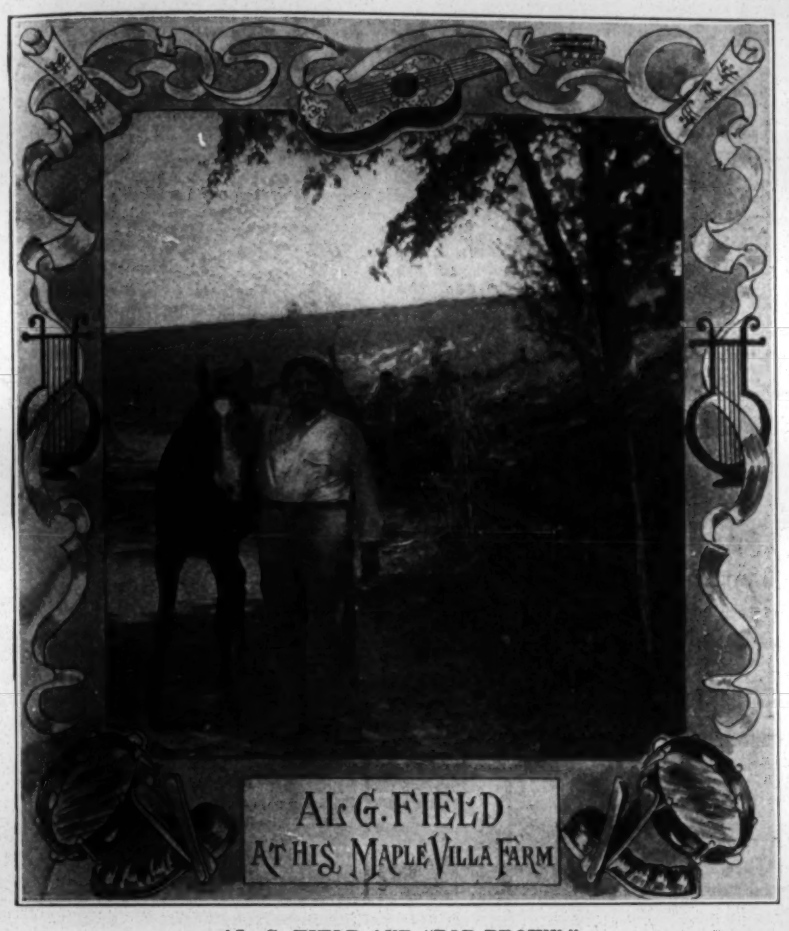


### AL. G. FIELD AND "BOB BROWN."

Al. G. Field, the "minstrel king," has become a farmer indeed. He is now a breeder of blooded horses, pedigreed cattle, game fowl and a raiser of hogs, on one of the most extensive and beautifully situated farms in Ohio. Though Mr. Field facetiously calls the farm by the probably truthful title, "Money Sunk," Mrs. Field has chosen the name "Maple Villa Farm," as the most appropriate, and guests of the genial minstrel manager who have had the privilege of visiting the place, say that the name is representative of the delightful place, which is studded with groves of maple trees. In fact, the maple trees are more of a concern at this time of nipping frost than even the blooded cattle are, as Al. G. stole away for a day recently, when near Columbus, and superintended the garnering of a crop of maple sugar. The farm is situated in the Olentangy Valley, opposite the historic spot where Captain Crawford repulsed the Indians, and close to the place where the intrepid soldier was burnt at the stake. The above cut shows Mr. Field with his favorite colt, "Bob Brown," named after the editor of *The Louisville Times*, an old and valued friend of the minstrel. The colt is Kentucky bred, and has already a trotting record of 2:20, so Al. G. Field will not always have to depend upon his motor to take him to town when he is in a hurry, as the twelve mile road between Maple Villa and Columbus is a proverbially fast one for a country road. The minstrel manager says he will not enter the fast yougster for road honors, and "Bob Brown" will not be seen over the circuit. Of course, the real favorites on the farm are "Belle" and "Sultan," the beautiful pair of cream colored horses, which have shared the successes of Mr. Field and his minstrel company in the last fifteen years. They are now enjoying a well earned rest, and will never again be seen in harness, as Mr. Field believes they have earned a well merited rest in their old age.

This is the twenty-fourth year of the Field minstrel organization, and all over the country the verdict of the critics is to the effect that the entertainment provided this year is the best that Mr. Field has ever presented to the public. The company, consisting of over fifty men, travel in two sumptuous private cars, "Southland" and "Dan Emmet." The company this season includes: Doc Quigley, universally known as "he of the comedy legs;" John Healy, Norman Stanley, Joe McGee, Pat Hughes, Frank Miller, Steve Werher, William Doran, Chick Brockaway, Chance Brockaway, Ed. Urig, G. S. Sands, W. L. Dungen, Charles Strong, Sam Harris, Charles Rheinhart, Solon de Miller, Walter Sherwood, Wilson Miller, Paul La Londe, Jack Richards, Harry Lazarus, Fred Landmann, George T. Martin, E. J. McNamara, Arthur Fulton, Henry Neiser, Joseph Holman, and orchestra of twenty musicians, under the direction of Joe Norton. The entertainment includes scenes representing the story of biblical minstrelsy, depicting David and his harp of a thousand strings, at the court of Saul: the Fiesta of Flowers, the Court of Momus, Modern and American Minstrelsy, and a humorous skit, entitled "The Banquet of the Head Waiters' Union, 4-11-44," in which Al. G. Field appears in one of his inimitable monologues. Doran and Werher do old fashioned clog and modern dances, and another laughable skit revolves around the Salome dancing craze. The Peary-Cook controversy is satirized, and the afterpiece includes a medley of Southern songs and dances. The Field advance staff, which is under the personal direction of Mr. Field, is one of the best with any traveling organization.

When in New York Mr. Field, who was a caller at THE CLIPPER office, said that this season's business was one of the best he had enjoyed in his twenty-four years of minstrel management. "I am now making preparations," said he, "for my twenty-fifth anniversary, and I intend to mark it with the biggest minstrel show I have ever produced. After that I will retire to my farm and leave the management of the organization to younger men."

### HENRY B. HARRIS NOTES.

Henry B. Harris has signed contracts with Charles Klein, the author of "The Lion and the Mouse" and "The Third Degree," to write a new play for Rose Stahl, who is now playing her fourth season in James Forbes' successful comedy, "The Chorus Lady." Miss Stahl is to continue with her present vehicle all this season, and will come into New York in the Spring of 1911 in her new play.

Professor Baker, who occupies the chair of English literature at Harvard, delivered a lecture on Feb. 8 before the Civic Forum of New York, the subject of which was Percy Mackaye's play, "The Scarecrow."

Mr. Harris has engaged Harry Davenport for a prominent part in Sydney Rosenfeld's play, "Children of Destiny," which will receive its *premiere* on Feb. 17 at the Wieting Opera House, Syracuse, N. Y.

Charles Klein denies that he is writing a play for Blanche Walsh. Mr. Klein is under contract to write plays for no one but Henry B. Harris.

### HIPPODROME AT CINCINNATI.

Dispatches from Cincinnati state that Harry Davis and John P. Harris, of Pittsburg, and Max C. Anderson and Henry M. Ziegler, of Cincinnati, have taken over the option of the Cincinnati Baseball Park for use with a vaudeville and spectacle hippodrome next Summer. They will arrange to use the grandstand of the park as it now is, and will have a portable stage which will be built on the diamond.

### "LULU'S HUSBANDS."

The Shuberts have announced that the adaptation from the German of "Lulu's Husbands" would be made by Thompson Buchanan, author of "A Woman's Way." It was also announced from the same office that "The Motor Girl" will be sent on tour again, with William Norris, Emma Carus, Ruth Maycliffe and Edgar Atchison Ely in the cast.

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### NEW THEATRE COMPANY TO BE SENT ON TOUR.

Director Ames, of the New Theatre, announced last week the rest of the plans for the present season, including the names of the plays that are still to be presented. With the closing of the playhouse, about the last of April, the entire company will make a Spring tour that will open in Boston and close in Chicago, and that will include Providence, Hartford, New Haven, Philadelphia, Baltimore, Washington, Pittsburg, St. Louis and Kansas City, in the order named.

When the company goes on tour in April the repertory will consist of all of the modern plays produced, and three or four of the classical productions. "Antony and Cleopatra" will not be in the repertory. No play will be given more than twice in any city where the company stays one week, the idea being to present as many plays as possible in each city.

Immediately upon the closing of the season here, work will begin on the new stage and auditorium on the roof of the theatre, which will probably be ready for use before the end of the Summer. Whatever changes are decided upon for the main auditorium will also be made then.

### ASHEVILLE'S NEW THEATRE.

The Auditorium in Asheville, N. C., has been leased by S. A. Schloss for a term of years, and in the future attractions will be played there instead of at the Grand Opera House.

S. A. Schloss also controls a circuit of theatres in the South, and will spend from $8,000 to $10,000 in converting the building into the handsomest theatre in that vicinity. The stage is 95x70, which is more than ample for the presentation of the largest productions. Alteration and necessary work will be started at once, so as to be in readiness for early opening in August.

Asheville has a population of 32,000, and is one of the best one night stands in the country. The Grand will be used as a popular priced house, playing vaudeville, stock and repertory.

J. F. Arnold will be the local manager of both the Auditorium and the Grand. The attractions will be booked through Klaw & Erlanger.

### WILLIAM SISTO MARRIED.

William Sisto and Pearl E. Parker were united in marriage on Jan. 1 at Glens Falls, N. Y., by the Rev. Oliver S. Newell. Mrs. Sisto is a non-professional, and met Mr. Sisto while he was playing an engagement in vaudeville in Glens Falls. Mr. Sisto is well known in the profession as a portrayer of Italian characters, and monologist.

WALTER S. DAVIDSON.

Walter S. Davidson is the manager of the Davidson Theatre, Moncton, N. B. He is at the head of a new corporation which will take over the Davidson Theatre, and form a new circuit of Canadian towns. Mr. Davidson started in the amusement business in the old Dreamland three years ago. His next venture was in the Fall of 1908, when he commenced the construction of the Davidson, which has become increasingly popular, and has lately been playing to capacity business. He was the first to introduce vaudeville and moving pictures in this part of Canada, and has been given the title of pioneer in that branch of business. His success is due to the fact that he is possessed of untiring energy, together with a thorough knowledge of the amusement world. The Davidson Theatre will be completed in first class style. Continuous vaudeville and pictures will be given on days when the house is not occupied by dramatic or operatic plays.

### KEITH RENEWS LEASE ON CLEVELAND HIPPODROME.

B. F. Keith will continue to control the Hippodrome at Cleveland, O., until July, 1914. Officers of the Citizens Savings & Trust Co., acting as receivers for the Hippodrome Building Co., last week signed the lease which had already been signed by Mr. Keith, completing an agreement that has been negotiated for several months.

Mr. Keith will pay an annual rental of $40,000, making the total of $160,000 the largest short term theatre lease ever drawn up in Cleveland. He announces his intention of improving the theatre extensively.

Although the fact is not generally known, the Hippodrome has been enormously successful since it has been under the Keith management.

### NELLIE McCOY ON MORRIS TIME.

Nellie McCoy, who was recently in "The Silver Star," has been engaged by William Morris, Inc., for a tour over their circuit, and opens at the American Music Hall, Chicago, week of Feb. 14.

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# THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO.(Limited)
PROPRIETORS.
ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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**THE BERLIN BUREAU**
Located at Mittelstrasse 23, Berlin, Germany, P. Richards, manager and correspondent.

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## QUERIES ANSWERED.

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"AN EAGER READER," Brooklyn.—She is playing in the "Seven Days" Co., in Chicago.

L. F. S., Boston.—Five per cent. is the usual royalty paid.

B. B.—It is the same party.

L. C. R., South Boston.—Address the manager of the Orpheum Theatre, Chicago.

L. R. G., Erie.—He is dead.

S. T., Huron.—The copyright is still in force.

## THE FIFTY-SEVENTH ANNIVERSARY.

With the current issue THE NEW YORK CLIPPER enters upon the fifty-eighth year of its existence. It stands on the threshold with an enviable record of notable achievements.

With pardonable pride its publishers look back at its career of more than half a century and note how well it has fulfilled its mission. Fifty-seven years is a ripe old age for a newspaper, but the years have dealt lightly with THE CLIPPER, and to-day it is as fresh and youthful and vigorous as at any period of its life. We should say *more youthful* and *more vigorous*, for it has always been the policy of the management of this paper to keep abreast of the times.

Two thousand nine hundred and sixty-four times (in the same number of weeks) have our readers of two generations looked forward with eager interest to the appearance of THE CLIPPER, with never a disappointment. All editions, with the exception of the first twenty, have contained material of interest to all the amusement profession. In the '50s the amusement field was limited in the number of playhouses and performers. There were few dramatic houses and stars, very few spectacular productions. Some circuses and variety shows were combined with the minstrelsy. THE CLIPPER covered the entire field, giving the attractions at the various theatres producing dramas, also the list of the individual performers at the various minstrel halls or melodeons, to which the public looked for amusement.

The budding minstrel, circus or variety performer was always just as worthy of consideration in its columns as was the greatest actor or actress. When burlesque made its appearance upon the amusement horizon, THE CLIPPER was the *only* publication to espouse its cause. This paper recognized the possibilities of this, the offshoot of the old time variety show, with its afterpiece, and lost no opportunity to sound its praises. And for several years these columns continued to be the *only* place where news of this style of amusement was exploited.

THE CLIPPER watched the progress of the amusement centres move gradually from Broadway, in New York, and the Bowery below Canal Street, up to Grand Street, to Prince Street, to Union Square, to Madison Square, to Herald Square, and finally to Times Square and to the Columbus Circle, not forgetting One Hundred and Twenty-fifth Street. It always has kept up with the procession, and there is to-day not one of the branches of the amusement business which it does not represent in its columns.

Another evidence of the desire of this paper to aid the itinerant player was the establishment of THE CLIPPER office as the permanent address for all members of the amusement profession. It was absolutely the *first* paper to establish this convenience for the profession. The innovation found instant favor, for the performer quickly recognized what it meant to him to have his mail reach him without the long delays consequent upon it being forwarded from place to place. Every postmaster throughout the country, every theatre manager and hotel proprietor now forwards unclaimed theatrical mail to THE CLIPPER, and it is then forwarded by us at once, or advertised in THE CLIPPER letter list.

The province of a theatrical journal that hopes for longevity is to provide the fullest and most complete news of the various branches of the show world in an *impartial* and *fair* manner, and to this end THE CLIPPER has always bent its energies. There has never entered into its policy the attempt to coerce its patrons, and a spirit of fair dealing and generous treatment has always animated its columns. As a result of these methods it stands to-day as vigorous and as universally respected as does any structure built upon the solid rock of a lasting business policy.

THE CLIPPER'S special features are of uncommon merit and real value. Miss Clipper provides interest and amusement in a large degree, all of her anecdotes are obtained, in most cases, from the principal characters mentioned. The Babbler has hit the fancy of all with a sure stroke. This column is intended, in a semi-humorous manner, to expose some of the evils and abuses which have gradually crept into the profession, in the hope that some good to the performer and manager may result.

The New Acts department is acclaimed on all sides as the best and fairest of any column of this kind published. A new department just begun is Notable Players, Past and Present, which has already attracted widespread notice and favorable comment, and which is bound to win lasting favor, because the articles are taken from the reliable records of THE CLIPPER.

The route lists are as complete as unlimited sources and careful compilation can make them, superior in volume and accuracy to any other lists published.

The news in THE CLIPPER is reliable and up-to-date. THE CLIPPER news items are not biased by the advertising columns.

Our readers may rest assured that everything which has characterized THE CLIPPER in the past as a reliable, honorable, consistent, fair dealing publication, will be continued in the future. Thanking our patrons for their loyal support, which has enabled us to do what we have done in their interest, we bespeak a continuance of the friendly relations existing between us.

## GEORGE EVANS BUYS THE COHAN & HARRIS MINSTRELS.

An important deal was closed in Boston, Mass., last week, when George Evans (the Honey Boy) became owner of the Cohan & Harris Minstrels, paying $23,000 for the production.

Mr. Evans will continue the tour, and will make no changes until the close of the season.

The Cohan & Harris Minstrels, of which Mr. Evans was the star, is one of the best organizations in the country, and Mr. Evans will no doubt continue the high standard of the company.

THE CLIPPER congratulates Mr. Evans, and wishes him many prosperous seasons.

## EMPIRE, PITTSBURG, GIVES VAUDEVILLE.

The Empire Theatre, Pittsburg, Pa., has changed its policy. It presents high class vaudeville for 10, 15 and 25 cents. John Zimmerman continues in its management. All attaches remain the same as heretofore. Stair & Havlin retain the lease.

Bookings are made by People's Amusement Co. This week's bill includes: The Great Pasquatelle, Madge Maitland, Harry Le Clair, Barry and Mildred, Baily and Tear, motion pictures.

### DELMORE'S NOVELTY GOES BIG AT INTRODUCTION.

William Delmore, well known in vaudeville for his novel mechanical acts, showed his latest whirling novelty in Camden, N. J., week of Feb. 7. Mr. Delmore's newest sensation represents two years of effort in perfecting something entirely different in aerial acts. The mechanical genius displayed in its get-up must appeal to the merest novice in the audience—it reminds one of some widely heralded European sensation and in addition to making an excellent vaudeville headliner, the act should be a star feature at fairs.

It is styled the Lunette Sisters, or Whirling Geisha Girls. The apparatus is built from the stage up, and resembles two enormous cranes by an ingenious contrivance of cogs, the bars to which the girls hang by their teeth and make complete revolutions. The Girls making complete changes down to the finale, which is done in fleshings. The disrobing is done while suspended and in motion. The act went big at its initial performance in Camden, continuing the entire week. It runs about twenty minutes, occupying the entire stage.

### NEW MAJESTIC FOR HOUSTON.

On Monday evening, 21, the New Majestic Theatre, Houston, Tex., will be thrown open to the public. Charles A. MacFarland is the resident manager. The house is built on the plan of the Majestic, Chicago, and in consequence is one of the finest theatre buildings in the South. Houston offers a big field for a first class vaudeville house, and as this theatre books in conjunction with the Inter-State Amusement Co., the Texans will be treated to first class shows.

### ACADEMY, BUFFALO, JOINS VAUDEVILLE RANKS.

The Academy Theatre, Buffalo, N. Y., concludes its long life as a popular price dramatic house on March 5. The new owners, Mark & Brock, will then commence its transformation into a home for vaudeville. Manager Wilmer will remain with the new owners.

### NEW COMEDY FOR ORPHEUM CIRCUIT.

Martin Beck has engaged a new one act comedy, by Edgar Allen Wolff, entitled "A Crisis in a Chicken Coop," for immediate production on the Orpheum circuit. The playlet has to do with the complications in a farmyard family.

### PAULINE'S OPENING IN SPOKANE.

Pauline opened on the Pantages circuit Feb. 6 in Spokane, Wash., and broke all records for the week. His work astonished the theatregoers of that town, and it looks as if he would have a splendid success on the Western time.

### NEW VAUDEVILLE THEATRE FOR SOUTH BEND.

W. S. Butterfield, president of the Bijou Theatrical Enterprise Co., announces that it is the intention of the company to erect a vaudeville theatre here. The architect began working on plans last week, and it is said work on the building will be begun soon.

### TERRY AND LAMBERT FOR MORRIS.

Jack Terry and Mabel Lambert have returned from London, and will present their act in the Morris houses.

## A Glance at Acts New to the Metropolis.

BY HANK.

### The Great Howard.

A Scotch ventriloquist, the Great Howard, was a feature at Hammerstein's last week, in a plausibly worked out little sketch arrangement, with his dummies as characters in the story. As the curtain rose the ventriloquist was discovered playing the violin, sitting in his office and waiting for "trade," for it seemed that the dental business was a trifle slow. In response to a ring of the bell the doctor admitted a youngster (a dummy), who walked to the lounge and sat at a little distance from the ventriloquist during the conversation that ensued.

The dummy's mouth was manipulated in some manner without any visible movement on the part of the doctor, the strings being controlled, evidently, through the back of the lounge. The kid was a stutterer, who finally told his friend, the doctor, that a pal was on the way to the office.

This pal, a Scotch laddie, soon appeared, with his jaw tied up. He and the kid on the lounge had frequent verbal wars, and finally the doctor pulled the obstreperous tooth, and the dummy had an awful time coughing and expectorating. The entire frame-up was novel and the work was clean cut and clever, frequent applause testifying to the appreciation of the ventriloquist's efforts.

As a finish the "patient" was carried into the audience and talked from there. The act was distinctly worthy, runing about twenty-one minutes, opening on the full stage and closing in one.

### Lottie Gilson.

It seemed good to see Lottie Gilson again, after some years, and 58 Eighth Avenue evidently had the same thought last week, for they crowded into the American and welcomed her with a fervor that showed the public's memory to be good, in some respects at least. It is a long time since "The Little Magnet" was one of the Weber & Fields company in their famous road show, in the days when her star was at its brightest; yet there are the same alluring qualities in her voice and manner, and she is still a magnet, beyond a doubt.

There were several songs in her repertory last week which were especially captivating, for as she rendered them their intrinsic value was unquestionably enhanced. "Put On Your Old Gray Bonnet" was one of the best winners for her, although all went big. Lottie is not forgotten, that is plain, and she can go ahead and win the old town right over to her again. About fifteen minutes were taken up, in one.

### Royal Polo Teams.

Using no sticks or mallets, four polo players, mounted on safety bicycles, manipulated a little sphere about the size of a billiard ball, on the stage of the American last week, playing in a little circular enclosure fitted up with goals at opposite sides of the circle.

Two players in green were pitted against two in red, and the ball was twisted and bumped by the wheels in the riders' efforts to roll it into the goal of the opposing side. The players were hampered by the smallness of the circle in which they rode, but they made some pretty plays at times, which brought forth a ripple of applause now and then. The act seems out of place on a theatre stage, however. It ran about ten minutes, on the full stage.

### The Five Armanis.

"A Night in Naples," the act presented by the Five Armanis at the Fifth Avenue last week, is a beautifully set and elaborately costumed act, all the details of lighting being properly looked after as well. Three men and two women make up the company, their work being principally vocal, with a trifle of string melody interspersed.

The selections were well chosen and nicely rendered, the applause indicating that the offering met with full approval. About fifteen minutes were taken up, on the full stage.

### Clara Mae Hammer.

A straight vocal offering was introduced at the Fulton last week, by Clara Mae Hammer, who has physical charms as well as a voice to commend her. Miss Hammer's soprano voice was heard in high class and popular selections, all of which were rendered with skill and excellent results. She looked pretty in a neat pink gown, and the quality of her voice was unquestioned. About ten minutes were taken up, in one.

### Burleigh's Balloon Mystery.

A novelty for vaudeville is hard to get, and when one comes along the cry for something new under the sun makes it run into open arms, so to speak. Burleigh's Balloon Mystery, at the American last week, comes under the head of things novel, and it caught the audience at once. It is brief, but this is what helps it.

A girl in short knee length dress appears to sing of her aeroplane, and at the finish of the song the theatre is darkened and a balloon is lowered from the back of the stage. The girl sits in the seat which is arranged underneath the bag, and a crane arranged on the stage carries the balloon out into the auditorium, moving it back and forth and up and down over the audience, while the girl continues her song. The downward sweep of the balloon brings the feet of the girl into reach of the people in the orchestra seats, and they take advantage of the chance to "sneak" her slippers. The final swing of the contrivance back on the stage ends the act. It was voted a big success, its newness appealing greatly. About seven minutes were taken up.

### Burns, Mitchell and Lawrence.

Male trios are becoming quite the fad these days, and their success is invariably pronounced, when they show any merit whatever, for local audiences seem to welcome them as rather a relief from the single singling turns. Last week at the Olympic, Burns, Mitchell and Lawrence, three young fellows who sing and play rag melodies with an inspiring dash, were given every evidence of favor.

One of the trio, at the piano, played accompaniments for the other two, who were "singing waiters," entering in shirt sleeves and serving a drink or two just as the waiters at numerous rathskellers about town serve the patrons. The singers acted their songs with pleasing effect, and worked up the rags with a vim. "I Wish I Had My Old Girl Back Again" was a cleverly rendered solo, while the "Italian Rag" and "Mendelssohn Rag" were equally big winners. There was plenty of applause, the act being one of the best applause getters of a generally good show. About fifteen minutes were taken up, in one.

### Alfred K. Hall.

The appearance of Alfred K. Hall, "The Slim Fellow," was an asset for him, and at the Fulton last week he pleased at the start. Hall is tall and emaciated looking, a physical oddity accentuated by the tightness of his clothes. His talk consists chiefly of flings at his personal appearance, and in the running fire of quips at his own expense there are many bright little things. The singing that varied the act proved interesting, and a few dance steps helped as well. All in all, his specialty was a worthy one, and there was a disposition shown to make him work overtime, which is the badge of honor that audiences pin on their favorites. The act ran about fourteen minutes, in one.

### Phil Staats.

"Three hundred pounds of monologue and pianologue" is the way that Phil Staats described himself on the Fifth Avenue bill last week, and his talk was largely taken up with hammering at his overabundance of avoirdupois. It was funny, in large part, and after its fling Staats began at the piano describing meanwhile what he is interpreting on the keys, and ringing in an imitation or two.

Staats' good nature and a certain magnetism about him carried his material over very nicely, the act being especially strong in the pianologue portions. He could chop it with a decided gain, for on the opening day it ran about twenty minutes, which is a stretch of time for a single act of this kind.

### Mamie Fenton.

There is very little evidence that Mamie Fenton, a Scotch singing comedienne, who made her first New York appearance at the American last week, will enjoy any great popularity on this side of the pond. Her voice is very weak, for one important item, and she showed little general aptitude for her line of work. A single singer must have a certain magnetism to insure success, and this Miss Fenton lacks.

Three Scotch songs, rendered in the kilts of the Highlands, were given, the last being "an impersonation of Harry Lauder," which was not of much value. The act ran about eight minutes, in one.

## D. F. HENNESSEY TO BOOK SMALL TIME

Manager E. F. Albee has assigned D. F. Hennessey to the task of taking charge of the bookings for the small time on the United Booking Office schedules.

### LIBBEY AND TRAYER WIN SUCCESS AT CIRCLE, NEW YORK CITY.

J. Aldrich Libbey and Katharine Trayer have returned to New York City after a year's absence. They scored a most decided success at the Circle.

Their bright comedy, clever acting and musical selections were received with much favor, and the verdict seemed to be that the act would be a feature on any bill.

### LILLIAN LEE TRAINS FOR VAUDEVILLE.

Lillian Lee, the tall and angular, who has been a laughing success with many well known legitimate attractions, is preparing a monologue for vaudeville, which will be given with song trimmings.

### AVON PARK CHANGES OWNERSHIP.

James Hanley, of Lisbon, O., has recently purchased Avon Park, in Youngstown, O. The park will be refitted and run as an amusement resort.

### FOUR FORDS RETURN.

The Four Fords returned from Europe last week, after a four months' tour of England and the continent. They will open at the Victoria shortly.

### ADELAIDE AND DANCERS GO WITH "DICK WHITTINGTON."

Adelaide, assisted by Johnny J. Hughes and girls, has signed with the "Dick Whittington" Co., opening this week.

### FRIEND AND DOWNING FOR EUROPE.

Friend and Downing, who are now showing "Rosenthal and Harrigan," will sail for Europe April 14.

### MRS. PATRICK CAMPBELL IN VAUDEVILLE.

Mrs. Campbell, in "Expiation," opened her vaudeville tour at the Colonial Theatre, New York, 14.

### KALMAR AND BROWN FOR THE ORPHEUM.

Kalmar and Brown will open on the Orpheum circuit Aug. 7, at Spokane.

## WHITE RATS SCAMPER AT BUFFALO.

A White Rats scamper was held at the Hotel Goetz, Buffalo, N. Y., on Feb. 9.

Thos. Welch (or "Scream" Welch) was toastmaster and promotor. A good time was had.

The occasion was a specially aranged meeting held at 11.15 o'clock. Plenty of music and a host of stage celebrities made the affair one long to be remembered. Among those who volunteered were: William Philbrick, Eva Tanguay, William B. Neill, Lew Dockstader, Billy Reeves, Irene Franklin, E. Van Scream Welch, Leighton Bros., Tommy Farron and many others. Fully one hundred chorus girls from the different playhouses were also in attendance, as well as John G. Schroeder, the comedian.

## A MORRIS HOUSE FOR PEORIA.

William Morris will have a theatre in Peoria, Ill., next season. He has signed an agreement with Felix Greenberg, manager of the Lyric and Royal theatres, that city, in which Mr. Greenberg will build a first class vaudeville house, seating 1,500. It will cost $65,000, and will be ready to open by Sept. 1. The new theatre will be on North Adams Street, opposite the court house.

### AMERICAN PERFORMERS IN BORDEAUX NEED CERTIFICATES OF CITIZENSHIP.

A large number of applications have been made recently at the American Consulate at Bordeaux, France, for certificates of citizenship by Americans engaged in the variety theatrical business at various Bordeaux theatres. Of late, the local police authorities have required such certificates, for reasons known only to them.

As the American Consul is prohibited from furnishing certificates which are in the nature of a passport, and as procuring a passport abroad involves a delay of nearly a month, it is suggested that performers provide themselves with passports before leaving the United States, in order to avoid all difficulties of identification abroad.

### "TWO MINUTES TOO LATE," A NEW VAUDEVILLE ACT.

J. Emmerson Nesbit, one of the best known newspaper men in Ohio; Doris C. Wilson, a diminutive negro musical prodigy, and Palmer C. Slocum, dramatic editor *Dayton Evening Herald*, Dayton O., will launch a vaudeville sketch, "Two Minutes Too Late," in Toledo, at the Arcade Theatre, during week of March 14.

## SHUBERTS ACTIVE IN CHICAGO.

### WILL HAVE FOUR THEATRES IN THAT CITY.

The Shuberts announced last week that they would have four first class theatres in Chicago next season, and that they will make that city a producing centre next to New York. At present the Garrick is the only house they control there, but on Feb. 20 the Great Northern Theatre will come under their direction, with their production of "Dick Whittington" as the first attraction.

The theatre is now being altered and redecorated for this opening. Hereafter it will be called the Savoy Theatre, and will be devoted to musical plays.

The two other theatres will be entirely new, and work of construction will begin at an early date, as soon as negotiations for sites, now under way, are concluded. Next season the Shuberts will divide their *premieres* between New York and Chicago.

### CHARLES FROHMAN SAILS FOR LONDON.

**International Manager Leaves for a Long Stay Abroad.**

Charles Frohman sailed Wednesday, Feb. 9, on the *S. S. Mauretania*, for London. He will divide his time abroad among the principal capitals of Europe, with Paris, Berlin, Vienna and Buda Pesth in his mind, for special productions. But he will make his home in London.

Mr. Frohman will begin his repertory season at the Duke of York's Theatre on Feb. 21. The season will comprise productions of plays by Bernard Shaw, Granville Barker, John Galsworthy, Haddon Chambers, J. M. Barrie, W. Somerset Maugham, and a posthumous play from the pen of the late George Meredith. The repertory company of the Duke of York's Theatre will consist of fifty players, whom it has taken Mr. Frohman an entire year to gather.

During the week of Feb. 21 Mr. Frohman will bring out W. Somerset Maugham's new play, "The Tenth Man," at the Globe Theatre, in connection with Arthur Bourchier, and will also present Marie Doro, in "The Climax."

Besides the London production of English and French plays, Mr. Frohman's London activities this year will include the presentation of a number of well known American plays, among the first of which will be "Love Among the Lions," "Alias Jimmy Valentine," "The Honor of the Family," "The Bachelor's Baby" and "A Woman's Way." He will also give London its first glimpse of John Drew's present success, "Inconstant George."

During his stay abroad this season Mr. Frohman intends to give attention to the making of a series of special productions in Paris, Vienna and Berlin. He goes abroad also to secure plays for his various stars, who at the beginning of next season will number twenty-six.

On the eve of his leave-taking Mr. Frohman said:

"I have one regret in leaving America just now, and that is that I shall be absent from the first performance of Hattie Williams in a farce, the title of which I have now definitely decided shall be 'The Girl He Couldn't Leave Behind,' and the date of production the first week in March. I have no anxiety about the farce, or Miss Williams' personal success, but I am naturally a little nervous over the fact that for the staging of it one of my own stars, William Collier, has entered into competition with me. For the first time in my career a play will be produced, bearing my imprint, owned and backed by me, but staged not by the star, but by another of my stars. It isn't comfortable to think of the fame that may come to Mr. Collier by the production of 'The Girl I Couldn't Leave Behind,' especially since he has guaranteed Miss Williams and myself an unqualified success.

"I am more than pleased with the theatrical season in America this year. It has been great fun. I have had so many successes that I have forgotten my failures."

### NEW PROJECT FOR PROWELL AND CURTISS.

Robert Prowell and Jack Curtiss have taken over the handsome suite of offices formerly occupied by the Louis Hallett Co., in the Knickerbocker Building. Grace Tieden is the secretary and treasurer of the new firm.

Both members of the firm are active men of many years' experience in the show business, and they intend to run a first class dramatic and vaudeville agency. Already they are booking for several theatres in New York and Pennsylvania, and have signed a number of people for dramatic companies. Booking for high class dramatic companies will be their specialty.

### A BROOKLYN BELLE IN "FOLLIES OF 1909."

That charming and magnetic little Brooklyn comedienne, Eleanor Scott, who is *en route* with "The Follies of 1909," is considered to be one of the prettiest girls on the American stage to-day. Before going on the stage, which was only this season, Miss Scott was a favorite with the society people of Brooklyn and New York, and in the Prospect Park West section of Brooklyn, where she resides with her parents when not on the road, was known as the "Belle of Park Slope."

### TREASURERS' CLUB PLANS ANNUAL ENTERTAINMENT.

At Wallack's Theatre, New York City, on Sunday night, Feb. 27, occurs the annual entertainment in aid of the Sick Relief Fund of the Treasurers' Club of America. The membership of this organization is composed of the box office men. A splendid vaudeville bill will be presented on the above occasion.

### GENARO AND THEOL LOCATED AT CORSICANA.

Genaro and Theol, who bought out the Majestic Theatre, at Corsicana, Tex., some three months ago, inform us that it is a good paying proposition. They will no doubt retire permanently from the stage as performers, and remain at Corsicana to devote their entire time to management.

### THE LE PAGES RETURN.

The Le Pages arrived here Feb. 10 from Europe, and opened on the Morris time at Boston, 14. They have concluded a two years' tour of the South American and English halls. They return to England in time to open May 30, for two years.

### FRANK LALOR PREPARING FOR VAUDEVILLE.

Frank Lalor, who was with "The Candy Shop," which closed Feb. 12, will play vaudeville, commencing March 7. Mr. Lalor will have a company of four people, in "Back to Earth."

### SOTO SUNETARO JR. TO CONTINUE ACT.

Soto Sunetaro Jr. will continue the act made celebrated by his late father, Soto Sunetaro, who died on Feb. 10.

JOHN A. LE ROY informs us that he will shortly produce a new electric spectacular act, under the title of "Electra," which he used a number of years ago, at times varying the same, with "Electricia." He has notified several other parties using the same name to that effect.

# TOM GILLEN

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# OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

**Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.**

FEB. 5, 1910.

For a long time it has been known to Thomas Barrasford's intimates that his illness must end fatally, and the news assiduously circulated from time to time that he would soon be in harness again, has been rather painful reading. It was impossible to state his case, but all my communications to you on the vaudeville situation have been penned with the consciousness that Thomas Barrasford was down and out. He died at Brighton on Monday.

His death is widely, deeply, sincerely regretted. By performers he was beloved. They always felt they could get a square deal with him. The fact is little known that he had been a performer in his youth—partner in a song and dance act. His first wife was a juggler, his second wife a violinist, so he knew and sympathized with the performer, and could be approached as few other "music hall magnates" can be approached.

Thomas Barrasford's beginning was humble, and his career a romance. He was born in the North, and apprenticed to a house decorator. A friendship with a sporting publican who ran a small music hall developed his interest in vaudeville. In the course of time he succeeded to the public house and the music hall, and from this base made so heroic an attack on the business of popular entertainment that at one time he was proprietor or part proprietor, or dominant stockholder, or booking agent of upwards of twenty halls. His enterprise extended to Paris, and, rather rashly, to Brussels, Barcelona and Marseilles. He never seemed to strike London right. The Lyceum and Britannia were among his failures. But at Liverpool he took hold of Bengier's Circus, generally looked upon as a rain, and turned it into a tremendous success. There is no doubt that, at this time, he struck terror into the souls of the Moss & Stoll people. He framed up programmes which their experts declared to be the work of an insane spendthrift, but he coined money by this heroic process. He insisted on clean work from his performers, courtesy from his officials. Daring, discriminating, a rigid disciplinarian, he was a few years ago a fine figure among managers. He was impulsive and erratic. I was with him once when he jumped to the conclusion that two well known gymnasts were putting up a crooked game. "Get out of my office," he shouted. "You can never book another date with me in your natural, and for two plus Ye hide you both!" He was crazy for every kind of sport—pugilism, pedestrianism, sculling, horse racing. When the ill came over him he would bet in thousands sterling, and there is no doubt the troubles of his later life were due to such outbreaks. It is a calamity that a bright, clean, enterprising, useful man should go under like this, at fifty-one.

H. B. Irving is allowed a personal success in "Dr. Jekyll and Mr. Hyde," a new version of the story, by J. Comyns Carr. His contrast is effective, and his acting in both characters most convincing. Mr. Carr has tried to make the play sentimental.

All the critics here remark on the progress of C. M. S. McClellan from the frivolity of "The Belle of New York" to the tremendous seriousness of "The Strong People," which Lewis Waller produced at the Lyric Theatre on Monday night himself playing Murray, the millionaire, who as a detail of a great financial scheme, plunges a great manufacturing city into want and despair, then disguised as a newspaper correspondent, visits it, to stir up a strike at first hand. Waller is excellent in this part. Dorothy Dix makes a fascinating figure of the labor leader girl, who converts Murray to the cause of humanity; and, of course, marries him. Lyn Harding was never better than in the part of Penlyrx, the military commander, sent down to quell the strike. Murray's antagonist.

Herbert Tree produced "The O'Flynn" at His Majesty's Theatre on Tuesday. There was a brilliant, enthusiastic audience, as a matter of course. But the play is not of intrinsic value. Mr. Tree is not suited to his part. Justin Huntley McCarthy admits that he is indebted to "many sources" for inspiration. His idea was apparently to fit out Sir Herbert Tree with the character of an Irish D'Artagnan. The O'Flynn, after fighting at a wage in many lands, returns to his Irish home, pleasantly known in the neighborhood as Castle Famine. There was a plentiful lack of everything here, save of whiskey punch, which flowed in mysterious liberality. Charming Lady Bettina, a neighbor of The O'Flynn, so far encouraged a better spirit in him that he set off for Dublin to ally himself with the cause of James II, then pitted against William of Orange. He needed money, and raised it by assuring a wealthy old fool, casually encountered, that he was surely on the track of treasure trove.

He was, in truth, as much surprised as anybody when he found that he had really located a comfortable fortune. Meanwhile he was involved in a liberal share of adventures reserved to the hero of romantic drama, notably with a quaint crowd of strolling players who play an important part in the development of the story. Evelyn D'Alroy, as Lady Bettina, and Henry Ainley, as a villainous lord, play the other important parts. The piece is beautifully mounted.

Sarah Bernhardt says that when she has completed her London engagements in the Autumn she will proceed to America, and probably to Mexico.

Robert Hilton opens the Strand Theatre on Thursday next, with "Richelieu."

An early production of Oscar Wilde's play, "The Duchess of Padua," is promised at the St. James Theatre.

Cyril Maude has not spent much time in vaudeville. He will appear at the Playhouse on Feb. 15, in "Tantalizing Tommy."

"Fallen Fairies" disappeared from the Savoy on Saturday.

Arthur Bourchier has concluded not to interfere with the run of "Dame Nature" at the Garrick Theatre. He has accordingly secured the Globe for the production of "The Tenth Man."

Pantomime still crowds Drury Lane, daily and nightly, and promises to do so until Easter, when "The Whip" will be revived. It looks as though "The Lane" were in for a real good year.

Charles Frohman makes definite announcement of Feb. 21 for the beginning of his repertory season at the Duke of York's Theatre. A play by John Galsworthy, called "Justice," will be his first production here. But he has a whole bunch of interesting plays by celebrated people.

A Russian lady conductor is Mr. Stoll's latest novelty. Madame Olga Petronowa will make her first appearance at the London Coliseum on Monday, but the band under her control will be wholly English.

Cecil Raleigh, once an enthusiastic member of the Actors' Association, has resigned, as a protest against the recent decision of the council in issuing an invitation to the actor managers to resume membership. Mr. Raleigh avers that it—the general body of the association—is opposed to the inclusion of managers, and that the council has acted in opposition to this feeling.

Walter Gibbons is talking a great deal about the new Paladium—probably with the object of counterbalancing the talk about his business which has been freely current of late. He has torn down Bengler's Circus, near Regent Street, and says he will put up a house to make the world wonder. He means to have it up for the Autumn with Harry Lauder for his star. There is to be a daily matinee, and a lot of Keith features in the way of reading rooms and conveniences. But the English people do not seem to catch the idea of using a vaudeville house as a club at all.

George Alexander has now completed twenty years in management. He began while he was an actor at the Adelphi, by producing "Dr. Bill" at the Adelphi, on the side, and most of the money he made was stolen by a manager. Then he moved on to the St. James', not regarded as a lucky house, and there made a fortune. He talks of reviving "Guy Domville." Years ago Henry James' play achieved an historic failure. But Mr. Alexander thinks it was born out of its time, and might please were it revived. Mr. Alexander, who is chairman of the open spaces committee of the London County Council, opens a fine new public park at Camberwell next week.

Lady Tree, who dallied with vaudeville at the Palace Theatre a while ago, has taken the Moss Empires tour quite seriously. She opened at the Empire Theatre, Liverpool, on Monday, in a dramatic sketch, entitled "The Sirocco," adapted from a Swedish original. The scene is laid in Algeria. Yussup, an Arab sheikh, reduced to despair by the murder of his first born by a French officer, Guimard, resorted to Hiskea, an Arab sorceress, and adjured her to revenge him. By evil art the woman lured Guimard across the blinding desert to her home, and there so worked upon him that he blew his brains out. Lady Tree gives a weirdly impressive study of the sorceress, but the effect is not very pleasant. She presented $500 to the Liverpool charities to commemorate her entrance to vaudeville.

Henri de Vries, the protean actor, now in Amsterdam, announces his return to London a week or two hence.

"Aladdin" disappears from the Lyceum at the end of this month. It will be succeeded by a play called "The Fighting Chance," by Edward Ferriss and B. P. Matthews. The hero, a young officer, is falsely accused of cheating at cards. He leaves the service, enlists as a private, and reinstates himself by bravery in Indian warfare.

Eugene Stratton is to preside at the annual dinner and dance, organized by the Music Hall Railway Association, in augmentation of the various benevolent funds associated with vaudeville here. Harry Tate has been elected president of the Variety Artists' Benevolent Fund for the ensuing year.

William Lee, of Lee and Bentley, has gone into the agency business.

On the Moss-Stoll programmes next week are: Els and French, in the Vampire Dance; Alice Raymond and company, Empire, Shepherd's Bush, in "A Night in Egypt;" Ye Colonial Septette, Empire, South Shields; Goggin and Davis, Empire, South Shields; Leslie Yeamans, His Majesty's Theatre, Walsall; Cinquevalli, Empire Theatre, West Hartlepool; Walker and May, Empire Theatre, Dublin; Howard and Hains, Empire, Bolton; Charles T. Aldrich, Empire, Newcastle; Will H. Fox, Newcastle; Morin and Wiser, Empire, Cardiff; Heeley and Meeley, Empire, New Cross; the Three Meers, Empire, New Cross; Hill and Whittaker, Empire, Hackney.

At the annual meeting of the Moss Empires, when a dividend at the reduced rate of five per cent. was declared, the chairman blamed risking and the growth in popularity of the cinematograph theatre for a bad year.

Harry Day, the agent, has recovered $250 from Ada Reeve for commission. Miss Reeve disputed Day's accounts, and declared he had not done his best for her.

Caryl Wilbur reached London this morning on a personal visit. He has played several of the leading halls in Germany with his sketch, "61 Prospect Street," and returns to Berlin immediately in fulfillment of an engagement at the Apollo Theatre, Berlin.

Lil Hawthorne is successfully singing "Little Maid of Monte Carlo" at the Tivoli with a special scenic environment.

Harry Richards results from Australia a flat contradiction of the statement that he is about to dispose of his vaudeville interests there to a syndicate.

Fred Kitchen, so long Fred Karno's leading comedian, has allied himself with the rural management of Herbert Darnley, who used to write the Karno sketches. Fred Kitchen made his first appearance in these circumstances at the Empire, Holborn, on Monday night, in a sketch entitled "Private Potts." This exploits Kitchen as a comic soldier, with an inroad to a bareo.

A kind of secret service circular, called the Chaumnos Notes, is issued weekly by the Variety Artists' Federation. Acting on its information, J. W. Hall, a comedian, made reflections on the financial position of John Porter, a North country manager, who promptly brought an action for libel. He secured a verdict for $600 damages. The costs, presumably to be paid by the Federation, will run to another $1,200.

Fourbee, the continental manager and agent, lies dead in London. Paul Cinquevalli means to procure him decent burial. Many years ago the dead man ran a troupe of acrobats, called "The Three Fourbees." He was successively house agent for the Reichs Hallen, Berlin, and the Folies Bergeres, Paris.

Lewis Waller's wife opens at the Tivoli on Monday, in a farce from the French, entitled "Lost, Stolen or Strayed." Mrs. Waller will be suported notably by Leonard Robson.

Edouard Jose, a French actor of conspicuous ability, submitted a series of characters from famous plays with success at a De Frece house on Monday.

Claire Romaine sails for America on board the Baltic to-day.

Daisy Jerome, who fell ill and had to cut out her pantomime engagement, began work again this week, in vaudeville.

A dividend at the rate of eight per cent. is to be divided among the Alhambra stockholders immediately.

Marie Loftus is somewhat seriously ill, and has had to cancel immediate dates.

Charles Manners and Fanny Moody explain that they have taken a vaudeville engagement with Mr. Stoll by way of a protest against the apathy with which the English public regards grand opera. Mr. Manners and his wife aver that their devotion to good music has cost thousands.

Bodle, the medicine man, is again in court next week, when his appeal against the recent damnatory judgment will be heard.

Charles Coburn, the veteran comic singer, has revived the famous "Man that Broke the Bank at Monte Carlo," and is singing it with complete success.

George Gray, "the fighting parson," has undertaken a new role. He attends stock company meetings, and criticizes the figures as a means of ventilating his grievances as a performer. In this way he has crossed swords with Mr. Stoll a few times.

## ELKS LAY CORNER STONE.

### NEW MILLION DOLLAR CLUBHOUSE UNDER WAY.

At 3 P. M., Feb. 12, the ceremonies of laying the corner stone of the Elks Clubhouse on the site, 108 to 116 West Forty-third Street, New York, were held. A platform had been erected, on which District Deputy Grand Exalted Ruler Wm. C. Phillips, representing Grand Exalted Ruler J. S. Sammis, of Le Mars, Iowa, presided, assisted by Corporation Counsel John J. Delaney, Arthur C. Moreland and the officers of the New York Lodge, including: John F. Shaughnessy, exalted ruler; Joseph Vanderbank, esteemed leading knight; William E. Gway, esteemed loyal knight; Edward J. Shelvey, esteemed lecturing knight; James W. Carroll, secretary; Louis H. Hyman, treasurer; C. Murray Hubert, esquire; Chas. W. Silkworth, chaplain; John McGowan, tiler; William Stephens, inner guard; Louis Berge, organist; Edward Leach, grand treasurer and trustee, and Thomas F. Brogan, past exalted ruler. Many prominent Elks attended. A band was stationed on a platform higher up.

The steel framework of the nine story structure is completed, and work will now begin on the stone front of the building. The site covers an area of 100 by 100 feet. The building will contain 216 sleeping rooms and quarters for a restaurant, *cafe*, bowling alleys, gymnasium, parlors, lounging rooms, swimming pools, billiards and a roof garden. It will be one of the, if not the finest clubhouses ever erected.

### "A CERTAIN PARTY" PRODUCED.

Mabel Hite presented "A Certain Party" for the first time on any stage at the Amsterdam Opera House, Amsterdam, N. Y., evening of Feb. 12. It is a comedy by Edward W. Townsend and Frank Ward O'Malley, and its opening was most successful, according to advices, for a big audience applauded the piece from start to finish.

Mabel Hite is the star, while Mike Donlin plays a plain clothes man. John T. Kelly and Amy Ames are prominent in the support.

In the story Norah, an Irish girl, has an uncle, Homer Caldwell, a reformer and politician. Norah knows Fogarty, the district leader. Caldwell's son pays a gambling debt with a check signed by his father, and Finch, who runs a clearing house, threatens to ruin the elder Caldwell's political career by publishing a fac-simile of the check. Norah steps in, however, and fools Finch.

Miss Hite scored in her acting and in singing several songs. Others who pleased especially were: John T. Kelly, the veteran laughmaker; Amy Ames, Madge Richardson and W. Tammany Young. The play was presented by Liebler & Co.

### DINNER AND LOVING CUP FOR ISMAN.

More than half a hundred friends of Felix Isman gave him a dinner and a loving cup at the Holland House, New York City, Sunday evening. The cup is said to have cost $1,500, and the dinner was elaborate. A stage at one end of the banquet room was used to present ten headline vaudeville numbers.

The speech of presentation of the cup was made by Timothy L. Woodruff. Lee Shubert and William Morris were among the guests.

### MME. MARIETTA OLLY TO ACT IN ENGLISH.

Rehearsals have begun of an emotional play, in which Mme. Marietta Olly, the well known German actress, will make her first American appearance in an English speaking role, under the management of the Shuberts. John Emerson has charge of the rehearsals. Mme. Olly has been in New York several months perfecting herself in the language.

### RANCH FOR MME. SCHUMANN-HEINK.

Word comes from San Diego, Cal., that Mme. Schumann-Heink purchased 500 acres of land in San Diego County for $2,000. It includes fine lemon and orange ranches. On the track is a site on which the singer will build a home for her children. She does not intend to retire from the concert stage, but will spend as much time as possible on her new property.

### "HONEYMOON TRAIL" CLOSES.

Mort H. Singer's "Honeymoon Trail" Co. closed its season in Cincinnati Saturday night, Feb. 5. Bert Baker, the star, replaces Hallen Mostyn, in "Miss Nobody from Starland."

### PRICE REJOINS HILLIARD.

E. D. Price has gone ahead of Robert Hilliard, in "A Fool There Was." He has been ill for the past nine weeks, but has entirely recovered.

### DAVID BELASCO "VACATES."

David Belasco left for Atlantic City, 12, for a week's rest. Mr. Belasco has been troubled with a cold, after an attack of pneumonia.

### FAY COURTENAY DIVORCED.

Fay Courtenay, leading woman for Vaughan Glaser, was granted a divorce from Francis K. Gamble in Cleveland, O., on Feb. 9.

## PAYTON'S THEATRE MAY HAVE TO GO.

The fate of the Lee Avenue Academy in the Eastern District, Brooklyn, N. Y., now owned by Corse Payton, is in the hands of a condemnation commission, who are considering the advisability of the extension and widening of Roebling Street.

Under the plans for the street, one corner of the old Academy will have to be acquired. Mr. Payton does not like the idea. If part of the building is taken, he claims that the seating capacity of the theatre will be reduced, and that the building for theatrical purposes will be practically worthless.

Mr. Payton, who owns the property, will not object to the plan if the commission will take the whole building. That is the only condition upon which he will consent to sell.

William H. McElfatrick sustained Mr. Payton's objections. Mr. McElfatrick is an architect who has designed several theatre buildings in Brooklyn.

Assistant Corporation Counsel James Quigley declares that part of the Academy can be acquired without injuring the prestige or the earning capacity of the playhouse.

## SYNDICATE RENEWS CONTRACTS.

Contracts renewing all the agreements of the theatrical syndicate for a long term of years were signed by Messrs. Chas. Frohman, Klaw & Erlanger, Nixon & Zimmerman, and Hayman before Mr. Frohman sailed for Europe on Wednesday of last week.

The indictments found against them on Jan. 31, 1907, on the ground of restraint of trade does not seem to have caused the members of the syndicate any uneasiness. Mr. Frohman pleaded to the indictment before sailing, and the decision in favor of Klaw & Erlanger seems to preclude the trial of the others.

It is stated that the syndicate did not suffer from the theatrical depression of the early season. Mr. Erlanger will continue as executive head. The contracts of the local managers have been renewed for a term of years.

### AMERICAN ACADEMY OF DRAMATIC ARTS GIVES MATINEE.

At the Empire Theatre, on Thursday afternoon, the students of the American Academy of Dramatic Arts produced "The Eve of the Needle," a new play, in three acts, by Henry Kirk, for the first time, and gave "The Last Visit," a one act play, by Herman Sudermann, its first American presentation.

"The Evil Eye" told a story of the struggle of a wealthy man to preserve his honor and his fortune. Franklin Dennis is torn between the necessity of using money not belonging to him, and using his own money and sacrificing his wife's social position. He makes the sacrifice, and his wife finally decides that she loves her husband more than money or position. The play caused favorable comment, and the work of Edna Baker, Phillip Perry, Rachel Ridgley and Jean Marest was well liked.

"The Last Visit" was of the results following the death, in a duel, of a German officer. At the funeral people try to obtain letters incriminating them which were left in the effects of the dead man. It finally comes out that the officer had married the daughter of his housekeeper. The play was somewhat saddening, but Frances C. Bilder and Frank P. Giles drew well earned applause.

### GOODFRIEND AMONG FRIENDS.

Cincinnati always welcomes Simon Goodfriend with open arms. The newspapers hang up the sign "Welcome" because he always has good stuff to give them. This veteran globe trotter, who circled the globe with the baseball tourists in '88-'89, is preparing the way for George Arliss and "Septimus." Goodfriend was a guest of the Advertisers' Club of Cincinnati at their mid-week luncheon.

### "BRIGHT EYES" FOR THE NEW YORK THEATRE.

"Bright Eyes," by the authors and composers of "The Three Twins," will commence an engagement at the New York Theatre, Monday, Feb. 28, following "The Young Turk." Cecil Lean and Florence Holbrook will head the cast.

### LEW FIELDS' SUMMER REVIEW.

"The Summer Widowers" has been decided upon by Lew Fields as the title for his Summer review which will be seen at the Broadway Theatre in June. Glen MacDonough has written the book, and A. Baldwin Sloane the music. Frederic Solomon will return as director of music for the Fields productions.

### "THE TEMPEST" AT CARNEGIE HALL.

"The Tempest" was given by the Ben Greet Players at Carnigie Hall Thursday evening, Feb. 10, with the assistance of the Russian Symphony Orchestra, under Modest Altschuler. Agnes Chopourian sang, and the Misses Crawford and Vevans danced.

### "ARIZONA" BY AMATEURS.

Cincinnati's amateur presentation of "Arizona," approved by wire by Augustus Thomas, was a large society function at the Scottish Rite Cathedral. Pupils of Mrs. William McAlpin were in the cast, and the ushers were garbed as cowboys and soldiers.

### CHARLEY ZUBER'S NEW ROLE.

Charels H. Zuber, press representative of the Grand Opera House, Cincinnati, has been appointed chief of publicity for the Ohio Valley Exposition, to be held in Cincinnati next Fall. A big operatic feature is being discussed.

### HONORS FOR HUGO HERRMANN.

The Mayor of Vienna has invited Hugo Herrmann, concert master of the Cincinnati Symphony Orchestra, to attend the golden jubilee of the Vienna Philharmonic Orchestra as guest of honor. He will doubtless accept, and is likely to remain in Europe.

### MAUD ALLAN IN CINCINNATI.

Maud Allan, the English dancer, appeared in Cincinnati Feb. 11, in connection with the Cincinnati Symphony Orchestra at Music Hall.

### WILL WEST SIGNS FOR FIVE YEARS.

Charles Frohman has engaged Will West, of "The Dollar Princess" company, as principal comedian for the most important Frohman musical comedies for the next five years.

### HOLBROOK BLINN ENGAGED.

Harrison Grey Fiske has engaged Holbrook Blinn to support Mrs. Fiske during the coming season.

### DERENDA AND GREEN LOST IN WRECK.

It is reported that Derenda and Green were among the passengers on the French steamship General Chanzy, which was wrecked off the coast of Minorca Feb. 9, with a loss of one hundred and sixty lives. Elsie Henry was another American performer on the same ship. They were members of a vaudeville combination, which also included the Starkleys, Francis Dufa and Mme. Jolly Velia, and an English performer named Nester. The company was to have played at Algiers.

### ANNIVERSARY OF MONTGOMERY AND STONE.

The fifteenth anniversary of Montgomery and Stone's first appearance together will be held after the performance of "The Old Town" on Wednesday night, Feb. 16. Their many friends have arranged to make the celebration a memorable one. The two comedians first appeared as a team with Haverly's Minstrels at the Grand Opera House, New Orleans, La., Feb. 16, 1895.

### YOUTHFUL SHAKESPEAREAN STUDENTS HEARD IN CINCINNATI.

Dorothy McCord, Maria Schlegeman and ten year old Walker Hall were the winners of the Shakespearean recital, arranged in Cincinnati by Manager Emil Ankenmiller, of Eddy Foy's "Mr. Hamlet of Broadway." Arthur R. Evans, stage manager, was one of the judges of the novel contest. "Mr. Hamlet of Broadway" did fairly well in Cincinnati.

### VERDICT AGAINST LAURA BIGGAR.

In the suit of Mrs. Agnes M. Hendrick against Laura Biggar, once well known as an actress, to recover $100,000 for the alienation of the affections of her husband, Dr. Charles C. Hendrick, the plaintiff afternoon of Feb. 11 won a verdict for $75,000 from a jury in the Supreme Court, Brooklyn, N. Y.

Mrs. Hendrick alleged that Miss Biggar had stolen her husband's love and broken up their home. The trial has been on before Justice Frederick E. Crane for two days.

### GREEN ROOM CLUB HAS REHEARSAL.

The annual dress rehearsal of the Green Room Club was held at the New York Theatre Sunday evening, Feb. 13, before a big audience. Dramatic, musical comedy and vaudeville performers took part in the long programme that included numbers by Edna Luby, Maude Lambert, Cyril Scott, Raymond Hitchcock, Harry Bulger, Bobby North, Al. Wilson, Cliff Gordon, Fred Bowers, Miss Maurice Wood, and others.

### CHICAGO THEATRE TAX DECLARED UNJUST.

A wire from Chicago states that Judge Baldwin holds that the ordinance levying a tax of $1,000 a year on theatres charging an admittance fee of $1 or more was invalid. The suit was brought by thirteen theatres. The tax was held to be discriminatory.

### VALESKA SURATT FOR "THE DANCER OF CAIRO."

Al. H. Woods has signed Valeska Suratt for next season. She will appear next September in "The Dancer of Cairo," by Paul Potter. It is an adaptation, and was originally sold to Thos. W. Ryley. Later Woods acquired the rights.

### FAY COURTENAY DIVORCED.

Fay Courtenay, leading woman for Vaughan Glaser, went to Cleveland, O., on Feb. 8, and after a trial lasting fifteen minutes was granted a divorce by Judge Keeler from Francis K. Gamble, whom she married nine years ago.

### CLAUDE L. HAGEN RESIGNS.

Claude L. Hagen, technical director of the New Theatre, has tendered his resignation, to take effect on May 1. Mr. Hagen was appointed in November, 1908. He is negotiating with a Western manager for the establishment of a "fire show" that he has invented.

### HARRY LE CLAIR STARTS WEST.

Harry Le Clair started on a Western tour with the vaudeville company organized by Joseph Schenck, for the Marcus Loew Co., Inc., opening at the Empire, Pittsburg, and following at other Stair & Havlin houses lately acquired by the new corporation.

### FRANK EVANS IN VAUDEVILLE.

Frank Evans, who disposed of his interest in the moving picture theatres at Red Bank and Long Branch, N. J., will enter vaudeville in a new act with John Harrington, late of Cohan & Harris' shows. The act is written by a well known author.

### POWER RESIGNS FROM MILLER PLAYERS.

Tyrone Power, who for the past two years has played the Drain Man, in "The Servant in the House," has resigned from the Henry Miller Associate Players.

### IRVING PLACE THEATRE RENEWED.

The season at the Irving Place Theatre has been so successful that Burgarth and Stein have signed a renewal of the lease with August Luchow, by which they will remain managers until April 11, 1911.

### BELLE GOLD'S HEART'S DESIRE.

Belle Gold, once a trained nurse, now with Eddy Foy, took advantage of her off moments in Cincinnati to do a little missionary work for her pet plan of philanthropy—home for convalescents. She called on Mayor Schwab.

### FRED WARD GETS OUT A CARD.

Fred Ward, formerly of Fields and Ward, has a week. THE CLIPPER is in receipt of the following card: "Mr. Fred Ward, Raconteur, at Hammerstein's week of Feb. 21. Carriages, 10.30 P. M."

### JACK RYNO HURT.

Jack Ryno, of Ryno and Emerson, was hurt by being run over by a truck Feb. 10. He is in a private hospital in New York, where he will remain for some time.

### ALHAMBRA, MILWAUKEE, FOR STOCK.

It is reported that the Shuberts will turn the Alhambra Theatre, Milwaukee, Wis., into a stock house at the end of this month.

### BROCKTON SUNDAY SHOWS.

Brockton had her first Sunday performance at the City Theatre, Feb. 6, consisting of pictures and illustrated songs.

# Moving Pictures.

## New Films.

### Essanay.

"The Winning of Father."—Reginald Van Wight is in love with Peggy Pettibone. Peggy loves Reggy also. The obstacle is father, Hiram Pettibone. The two young people plan to elope at midnight on a certain date. She is to climb down the ladder. Peggy sees the distance to the ground and backs out unless Reginald offers to help her down. Reginald gathers up the suit cases and makes a big clatter which awakens father Pettibone. Father and the butler hurry up and find the young lady quivering with fright. A noise from the closet discloses Reginald's hiding place. Peggy's father is a very diminutive man. The butler goes for the police, Reggy pushes out of the closet and thrusts father into the closet. The police arrive, and Reginald points to the closet door. The police drag the bewildered old gentleman into the library and Reginald interferes. "On the condition that—" and Reginald looks at the old man meaningly, and the old gentleman, nodding his head despairingly, sinks into a chair. "That's all, gentlemen," says Reggy to the two policemen, "we'll let him go this time."

"The Mexican's Faith."—Tony Perez, a Mexican cow puncher, is driven from the ranch for some misdemeanor. Old Dan puts the Mexican to work. Alice Farman, the daughter, is in love with Nat Michaels, the ranch foreman. Perez voices his passionate love for the girl, who scorns him. Perez attempts to kiss her. A darkey servant summons a number of cowboys. Alice tells them. The cowboys ask where Perez has gone, and the men dash off. The Mexican their prisoner. He is sentenced to horsewhipping. But Alice forces the cowboys to release him. Perez becomes a most faithful and valuable servant. Dick Chalmers, an Easterner, arrives at the ranch. He falls in love with Alice, but is refused. Alice tells her fiance of Chalmers. Chalmers engages a Mexican greaser to assist him kidnap the girl. She is imprisoned in a deserted cabin. Tony Perez has followed Chalmers. The Mexican rushes into the shack in time to save Alice. Perez' knife flashes, but Alice interfered. Tony draws back. Chalmers hastily rushes out. Tony sinks on his knees and kisses Alice's hand.

### Edison.

"The President's Special." — A railroad telegraph operator, forced to do a forty-eight hour "trick," finally succumbs to sleep. He is awakened by the roar of the passenger express which he had been instructed to sidetrack so as to provide a clear track for the "President's Special," coming from an opposite direction. His wife, seated in her home teaching her child its prayers before bed, hears the whistle of the approaching train and realizes what has occurred. Seizing a red tablecloth she dashes from the house and waves it frantically at the passing train, but is unable to attract the attention of the train hand. Just as she is about to give up in despair, an automobile comes along. Alive to her opportunity she jumps into it and quickly explains the predicament. Then begins a chase—automobile after engine—a nerve racking chase over a road that runs alongside the track, and gives the audience a splendid view of both of these assassins of distance extended to their utmost. The automobile finally wins and the wreck is averted. Meanwhile the husband, writhing in his utter helplessness to relieve the awful situation, is suffering the tortures of the damned, seeing a vision of the wreck.

"Ranson's Folly," by Richard Harding Davis, is a typical story of the great Western frontier, whose quaint characters are fast disappearing. It fairly palpitates with all the virility and strength of the men who lived the strenuous life of that country. A Western military post is the scene of action, and the story tells of a mad prank played by an adventure loving young lieutenant, who for pure love of excitement holds up a stage coach, disguised as "Red Rider," the outlaw. The consequences of his rash deed follow in the action of the film.

"Lost and Regained."—A sailor, leaving his family to rejoin his ship, falls through an open drawbridge into the river. His head is injured by the fall, and he is on the point of drowning when rescued by a passing workman. When discharged from the hospital the sailor's mind is a blank in regard to his past. He wanders from place to place, seeking for some familiar sign that may enable him to discover who he is and where he belongs. His wife and child are mourning him as lost. He discovered a dwelling on fire. Rushing to the rescue he saves a child, who proves to be his own. He is struck on the head by a falling timber and lapses into unconsciousness on reaching safety. His memory is found to be restored from the blow, which removed the clot of blood from the brain. The picture ends showing the reunion of the sailor and his little family at his bedside.

"That Girl of Dixon's" was produced by a portion of the Edison Stock company at present working in the South. Dixon, the drunken foreman of a cotton compress, discovered by the son of his employer in the act of abusing his daughter because she attempted to hide a bottle of whiskey, harbors hatred for the youth. He plans to revenge his discharge upon the young fellow. He entices him to the compress by a false message, surprises him there, and throws him between the jaws of the huge compress and starts the machine. Dixon's girl appears on the scene, reverses the lever and rescues the youth. Her logical reward follows.

### Film Import and Trading Company Cuts Out Foreign Films.

The Film Import and Trading Co. announce that they will temporarily discontinue releasing films, other than of American manufacture; only one reel a week will be issued.

The handling of foreign films has thereby again been shown to be a hazardous undertaking, as cancellations could not be imported to the other side in time to prevent an overstocking of the American agent.

### New Corporation.

The General Film Company was incorporated last week. The capital stock consists of $1,500,000 preferred, 7 per cent., and $1,000,000 common. The incorporators are: Emil O. Mann, New York; William G. Hovey, Woodmere; Harry J. Molineaux, Bethlehem, Pa.; Harry M. Gough, Glen Ridge, N. J.; G. R. Jewett and W. J. Klingsbury, of New York.

### New Picture House in Little Rock.

Plans have been drawn for a new moving picture house in Little Rock Ark. It will be built by Abe Stewel, on Third, between Main and Louisiana streets. The cost will be about $25,000, and the house will seat eight hundred.

### Another Vaudeville and Picture House for Philadelphia.

John A. Costello has begun the erection of a moving picture theatre on Chelton Avenue, East of Anderson Street, Germantown, a suburb of Philadelphia. It will be a brick structure, 26 by 110 feet, with a seating capacity of 400, and will cost $5,000.

### The Lyric, Trenton, Closes.

The Lyric, a picture house in Trenton, N. J., closed last week.


Hear Ye! Hear Ye!! Hear Ye!!!

*Know All Men By These Presents That We Have Purchased The*

Great Dago-Wop Song

"Go on, Good-A-Bye"

Words by M. J. Murphy — From the Bromur Publishing Company — Music by Al. W. Brown

Already a Tremendous Hit

and Sung by Such Headliners as: Mabel Hite, Lasky's Hoboes, Ben Welsh, Gene Greene, Sadie Sherman & Joe Tinker, Warren & Blanchard, Sam Dody, Six Musical Noese's, McWaters & Tyson, and many others too numerous to mention

CHORUS:

I got-a Cousin Carus' He Sing-a de note,
I got-a brother Sylvest' Dat-a- smash-a de boat,
I got-a gal Mariatch She do-a houtch-ama-kootch,
And Salome is a sister of mine.
I got-a brother Dorand' Win-a big-a foot race,
Grandfather Columb'- He find-a dis place,
You say you got-a better, Why, you know-a you lie,
O Halla, "Go on, Good-a-bye."

*Professional Copies and Orchestrations in Any Key will be Sent to Recognized Singers, Free of Charge. No Cards Recognized*

Victor Kremer Co., 152 Lake St., Chicago, Ill.


### Edison Notes.

On Feb. 1, through the courtesy of Roht. Jennette, of the Globe Theatre, Boston, Mass., and under the auspices of the Howard Moving Picture Company a competitive demonstration was arranged between the new Edison Underwriters Model "B" kinetoscope and two other projecting machines of well known manufacture. Invitations were accepted by over one hundred owners and managers of moving picture theatres in and around Boston. Among those present were F. H. Stewart, the traveling demonstrator of the Edison Model "B," and representatives of the two other manufacturers. The machines were given a thorough and impartial test under all conceivable conditions. In point of steadiness and clearness of projection the Howard Moving Picture Company reports that the Edison Model "B" clearly proved its superiority over the other machines, with the result that they clinched several good sales on the spot, and were assured by many of the exhibitors present that their intention was to install the new model in the near future.

On Feb. 3 another demonstration was given at the Majestic Theatre, No. 52 South Pearl Street, Albany, N. Y., through the courtesy of Emil Deches, manager. This demonstration was also well attended by exhibitors from Albany, Schenectady, Troy, Cohoes and neighboring cities. Directly after the exhibition the Actograph Company of Albany ordered two Model "B" machines direct from the factory by long distance telephone. Further demonstrations are to be given throughout New York State, and the success that has attended Mr. Stewart on his trip so far is expected to be duplicated in every instance.

"A Victim of Bridge," by Edward W. Townsend, is distinguished by the lavishness of its stage settings and accessories. The gowns worn by the ladies are said to be direct importations from Paris. The production was staged with a special cast of players, able to look and act its characters to a nicety.

"Carmen," with Mlle. Pilar-Morin in the title role, has been practically completed, but is being withheld pending the perfection of a few minor details. "Faust" was a film to be proud of, but "Carmen," interpreted by this wonderful French woman, ought to completely overshadow its success. It is promised to be a sumptuous production, without a rival in the history of motion pictures so far as magnificence of costuming and scenic arrangements are concerned. "Carmen" ought to be unusually suited to a woman of Mlle. Morin's temperament and talent, and she will surprise even her warmest admirers.

### Releases.

LICENSED FILMS.

EDISON—Feb. 15: "The President's Special," drama, 950ft. Feb. 18: "The Miniature," comedy, 725ft.; "A Trip to Mars," comedy, 265ft. Feb. 22: "A Victim of Bridge," drama, 900ft. Feb. 25: "Lost and Regained;" "That Girl of Dixon's," drama, 475ft.

LUBIN—Feb. 7-17: "The Samaritan's Courtship," comedy, 865ft.; "Celestial Vengeance," "Loving Hearts," "The Hand of An Heiress," "A Honeymoon Through Snow and Sunshine." Feb. 21: "The New Marshal at Gila Creek," drama, 815ft. Feb. 24: "The District Attorney," drama, 870ft.

GAUMONT—Feb. 15: "The Ghost," drama, 698ft.; "Pastoral Scenes," 285ft. Feb. 19: "Better Than Gold," drama, 577ft.; "The Comedy-graph," 338ft.

SELIG—Feb. 14: "The Roman," tragedy, 1,000ft. Feb. 17: "The Girls of the Range," drama, 1,000ft.

URBAN-ECLIPSE — "The Acrobatic Fly," 200ft.; "The Blue Swan Inn," 770ft.

ESSANAY—Feb. 16: "Aviation at Los Angeles," educational, 600ft.; "Baby's First Tooth," comedy. Feb. 19: "The Cowboy and the Squaw," drama. Feb. 23: "Oh, So Sick!" comedy; "The Winning of Father," comedy. Feb. 26: "The Mexican's Faith," drama.

VITAGRAPH — Feb. 15: "The Wayside Shrine," drama, 930ft. Feb. 18: "Muriel's Stratagem," comedy, 655ft.; Beautiful Windermere," nature, 320ft. Feb. 19: "The Life of Moses," 900ft. Feb. 22: "Paid in Full," drama, 930ft. Feb. 25: "The Lesson by the Sea," drama, 963ft. Feb. 26: "The Soul of Venice," drama, 950ft.

### Circle Theatre Notes.

William Welsh, who has become manager of the house in place of Charles Marks, has had many years experience in the profession.

A novelty out of the ordinary run on this week's programme is the act of Georgalas, who performs sharpshooting feats with two and three guns at the same time.

PARIS FLOOD PICTURES were shown at the American Music Hall, New York, last week.

G. MELIES will resume his releases next week, with a series of Southern views. Thursday will be the release day.

CRYSTAL PALACE FILM EXCHANGE, of Toronto, have opened a Montreal branch, under the management of H. C. Walez.


ESSANAY

TRADE MARK

ANOTHER SENSATIONAL WESTERN DRAMA

ASK YOUR FILM EXCHANGE RELEASE OF SATURDAY, FEB. 19.

"THE COWBOY AND THE SQUAW"

(Length, approx., 935 feet)

RELEASES OF WEDNESDAY, FEB. 23.

TWO MORE COMEDY HITS

'THE WINNING OF FATHER"

(Length, approx., 508 feet)

WITH "O, SO SICK"

(Length, approx., 479 feet)

HEADLINERS:

"THE MODERN MESSENGER BOY" (Comedy)
"AVIATION AT LOS ANGELES" (Topical)
"AN OUTLAW'S SACRIFICE (Western)
"THE WRONG MAN" (Comedy)

DID YOU GET THEM?

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1531-1537 Broadway, corner 45th St. NEW YORK

Members of the profession are assured that any business confided to our care will receive special attention.


### Release Days.

LICENSED FILMS.

EDISON—Tuesday and Friday.
PATHE—Monday, Wednesday, Friday and Saturday.
LUBIN—Monday and Thursday.
KLEINE—(Gaumont and Urban) Tuesday, Wednesday and Saturday.
VITAGRAPH—Tuesday, Friday and Saturday.
SELIG—Monday and Thursday.
ESSANAY—Wednesday and Saturday.
KALEM—Friday.
BIOGRAPH—Monday and Thursday.
MELIES—Thursdays.

INDEPENDENT

ECLAIR—Monday.
IMP—Monday and Thursday.
INTERNATIONAL P. & P. CO.—Monday.
THEO. BRINKMIER—Monday.
THANHOUSER—Tuesday.
ITALIA—Saturday.
POWERS—Tuesday.
CENTAUR—Thursday.
NEW YORK MOTION — Wednesday and Sunday
PHOENIX—Saturday.
BISON—Tuesday and Friday.
COLUMBIA—Wednesday.
AMBROSIA—Wednesday.
ACTOPHONE CO.—Wednesday.
GREAT NORTHERN—Thursday and Saturday.
EXCLUSIVE—Thursday.
PANTOGRAPH—Friday.
CARSON—Thursday.

## GUS HILL TO PRODUCE VAUDEVILLE ACT.

"The Trolley Party" will shortly be produced by Gus Hill, using eight comedians and a real trolley, with a series of laughing incidents.

### BILLY CARTER TO HAVE BENEFIT.

Arrangements are under way for a benefit to be given Billy Carter, the popular comedian, at Ebling's Casino, One Hundred and Fifty-sixth Street and St. Ann's Avenue, Bronx, N. Y., on March 7.

### LENA BRUCE AND EDITH GIBBONS PLAN ELABORATE ACT.

Lena Bruce and Edith Gibbons will present a novel singing act, with changes of costume. Special scenery and electrical effects will be carried, making it one of the prettiest sister acts in vaudeville to-day.

### ORPHEUM, LEAVENWORTH, REBUILT.

The Orpheum Theatre, Leavenworth, Kan., which has been closed on account of fire, will be opened Feb. 20, under the management of M. B. Shamberg.

## CHICAGO MUSIC NOTES.

ANITA WILKINS, the high class vocalist, will feature Leo Feist's popular songs, "Senora" and "Land of To-morrow."

THE EIGHT KOMIKAL KIDS made a big hit with "Red Head" all last week in Cincinnati.

"BE JOLLY MOLLY" is catching on nicely in Chicago.

IN THIS ISSUE the Music House of Laemmle have an announcement that will undoubtedly create a big stir in the music world. The announcement is in the form of an advertisement.

BILLY THOMPSON, manager of Remick's Chicago office, is a happy man these days in his new and spacious quarters over at the Majestic, where there is a private music room, a large reception room, business office and private office, which occupies the entire second floor. Mr. Thompson is having many callers. Business is booming, he says.

A NEW RAGTIME SONG just published, and which has created considerable comment, is "That Italian Rag," by Leo Feist.

LEW LEEVER, recently of the Arlington Four, is now connected with the Chicago office of M. Witmark & Sons. Lew wishes all of his friends to drop in and see him.

GRACE BELMONT, who is now singing in opera in Winnipeg, is making a special feature of "To the End of the World with You" and "Good-night, Dear," published by Witmark.

AGNES MANN, at the Majestic week of 7, captivated her audiences by her graceful dance to the melodious strains of "Temptation Rag."

MULLER AND MULLER, a high class singing act, are using "In the Garden of My Heart," "Good-night, Dear," and "Ev'ry Day," by Witmark.

BOB CARTER, of Carter and Waters, is singing that tantalizing little number, "Tie Your Little Bull Outside," to numerous encores.

JACK ROCHE, the well known balladist, is meeting with unusual success by his clever rendition of "To the End of the World with You" and "Where the River Shannon Flows."

JAMES R. WATERS, the character singer, is singing "My Angelett Cheree" nightly.

MISS ETHELIA, who possesses one of the nicest voices in vaudeville here, will feature "To the End of the World with You," "Good-night, Dear," and "Where the River Shannon Flows."

TED S. BARRON, manager for Witmark's Chicago office, is very much pleased with the present conditions. He states their songs are more than satisfactory.

### NOTES FROM WALTER JACOBS.

"The Star of Love Is Burning" is the title of a new semi-high class song by Don Ramsay. One of the many points which will meet with the approbation of real singers using this number is the fact that although it is but one tone more than octave in range, Mr. Ramsay has so constructed it that an audience imagines the singer is making a climax of three tones higher. It is also published as a bass solo with a bass cadenza. Among the several good acts who have it on are Aubrey Pringle, of Pringle and Whiting; Joe Birnes, of the Trocadero Quartette; Jack Kearns, of the Columbia Four; Lyllian Yvonne, Lee Tung Foo, Herbert Taylor, Allan McQuarrie, and Harry Prince, of the Guy Bros.' Minstrels.

"You Look Just Like a Girl I Used to Know" is one of the most cleverly harmonized songs in song and dance tempo that Don Ramsay, the writer of "Tommy," "Trading Smiles," etc., ever wrote. It is for a conversational number, inasmuch as it has a special dance written on the end, and is equally adapted for single male acts, quartettes, straight singers or soubrettes, as the latter can use the word "boy" instead of "girl" for the last chorus. It is an encore winning song in Harry Scott's Eastern "Girl from the U. S. A." Co., as sung by Louise Allen and Jack McNamara, and is specially featured by Lyllian Yvonne, the Trocadero Quartette, Rosalie Sisters, Pauline Barry, Baby Eddy, Doyle and Evans, and others too numerous to mention.

### "GO ON, GOOD-A-BYE."

One of the first things that Nat Mann did for his new connections, the Victor Kremer Co., of Chicago, was to purchase from the Bromur Publishing Co., that sensational Italian song, "Go On, Good-a-Bye." This song is already one of the biggest selling song hits of the country, and is being sung by some of the biggest headliners in vaudeville, such as Mabel Hite, Sadie Sherman, Joe Tinker, Warren and Blanchard, Jean Green, and McWatters and Tyson. It is also said that Montgomery and Stone will interpolate the song in their production of "The Old Town," at the Globe Theatre, New York.

### CHANGE OF POLICY AT GLOBE.

The Globe Theatre, Chicago, which has been playing Emil Berla and open door road attractions, announces that there will be a change in its policy beginning Feb. 28, on which date the house changes to vaudeville. A new house staff and management, as yet unannounced, will then take hold of the Globe and pilot it through the turbulent waters of vaudeville.

## CHICAGO VAUDEVILLE NOTES.

The Terry Twins were seen in Chicago for the first time for the week ending Feb. 13, and to say that they made a hit is stating it mildly. These English boys have been in this country over a year, but have been content to tour the far West. Their first appearance in Chicago was such a success that they are likely to go East. They had sixth place on a splendid bill.

Eddie Kane, a Hebrew comedian, is appearing on the Frank Q. Doyle circuit, which includes a network of houses covering all parts of the city, and his funny talk and comic parodies have been highly praised.

Elsie Cressy played her sketch, "The Red Parrot," at the Bush Temple, all week ending Feb. 13, and it is pronounced one of the cleverest of the many playlets Will M. Cressy has written. Miss Cressy has the role of a young wife, whose husband has had shares in the Red Parrot mine laying around for some time, and has proffered them to a friend in payment of a poker debt without knowing their value.

Florence Bindley's date at the Majestic has been changed from March 7 to March 14.

Annette Graff has resigned as chief stenographer at the William Morris office.

Mabel McKinley is playing a number of the Frank Q. Doyle houses in Chicago, and has an accompanist in Benny Bornstein, who adds to the value of the offering.

Donita, formerly known as Donita Sol, in dramatic work, played the Grand, in St. Louis, recently, and is credited with scoring a hit. Eugene Prevault is her accompanist.

The New Comedy and the Wilson Avenue theatres will be booked by Frank Q. Doyle beginning Feb. 21.

A son was born to Manager W. P. Shaver, of the Bush Temple, on Feb. 8.

McCormick and Irving, a new act in Chicago, is on the bill at Sittner's Theatre this week (Feb. 14).

The case of various performers against Leuders & Anderson, formerly managers of the Hamilton Theatre, comes up Feb. 18.

Signor Trovato proved one of the sensational hits of the Majestic bill for week ending Feb. 13. He was forced to work twenty-nine minutes, and then the audience was unwilling that he should leave the stage.

The People's Theatre abandoned vaudeville with last week's bill, and is again housing a stock company.

The Great Albini is exposing the methods of mind readers and seerists on Friday nights of each week at whatever theatre he may be playing, and never fails to pack the house.

Curtis Benson is managing a new act, "The Sheriff, the Judge and the Grafter," to be "tried out" at the Columbus Theatre on Monday and Tuesday nights of next week.

Herman Lieb laid off here last week. He is playing his sketch, "Dope," on the William Morris circuit.

McConnell and Simpson were not programmed at the opening performance at the Majestic last week and were likely added to the bill at the last moment. The lady scored a tremendous hit and was forced to take eighteen bows after one song.

Hilliard Campbell will open up a dramatic exchange which will be known as the "American."

Business was big at all of the vaudeville theatres last week. The Majestic did its usual capacity. The American Music Hall sold out at several performances and other theatres fared splendidly.

The Graziera played the Haymarket last week—their first appearance in Chicago for some time.

The new Majestic, at Chillicothe, Ill., will open Feb. 28, and will be booked by F. H. Bradstreet, who is in charge of one department of the Western Vaudeville Managers' Association.

James A. Reynolds arrived in Chicago last week after playing several weeks of the Sullivan & Considine Middle West time, being booked by Paul Goudron.

Ziska will shortly open a tour of the William Morris circuit.

The new Trevett Theatre opened Feb. 14, with bookings supplied by the Western Vaudeville Managers' Association.

Annette Graff has resigned her position with the William Morris Chicago office, to become connected with the United Fairs Association, under the management of E. F. Carruthers. Miss Graff had been chief stenographer since the William Morris Chicago office was founded.

### ULRICH TO DIRECT OPERA.

Bernard Ulrich, manager of the Lyric Theatre, Baltimore, has been engaged to be business manager of the new Chicago Grand Opera Co. He is expected to arrive about Feb. 19, and will at once assume active charge in preparation for the season scheduled to begin in November next.

Mr. Ulrich formerly lived in Chicago, but for the past ten years has been associated with the musical interests of the Maryland city.

### END OF POSTER STRIKE SEEN.

A decision in the arbitration case affecting the striking billposters probably will be announced in a day or two. Officials of the American Posting Service, against which concern the strike was called, went to New York last week to confer with Barney Link, treasurer of the company, regarding the signing of the agreement. It is understood that an increase of $3 a week will be given, and all strikers will be reinstated.

## OUT OF TOWN NEWS

**Portland, Ore.**—Bungalow (W. T. Pangle, mgr.) Myrtle Elvyn, pianist, Feb. 11; Oregon Glee Club, in annual concert, 12; McIntyre and Heath, in "In Hayti," $3.15; Charles B. Hanford, in "The American Lord," 18, 19.

PORTLAND (W. M. Russell, mgr.)—Portland Theatre Stock Co., presenting "Dendwood Dick's Last Shot," had good opening 6. "Sal, the Circus Gal," 13-19.

BAKER (Geo. L. Baker, mgr.)—"The Right of Way" opened to the capacity 6. "Wildfire" 13-19. "The Lion and the Mouse" 20-26.

LYRIC (Keating & Flood, mgrs.) — Athon Stock Co., in "The Manxman," opened well 6. "The Starbucks" 13-19, "The Regeneration" 20-26, "The Children of the Ghetto" 27 March 5, "St. Elmo" 6-12.

ORPHEUM (John F. Cordray, mgr.)—Week of Feb. 7: Fred Lindsay, Walter G. Kelly, Chas. W. Bowser, Edith Hinkle, Julia Frary, Abel and Irwin, J. W. Clarke, the Reed Bros.

PANTAGES' (John A. Johnson, mgr.)—Week of 7: The Four Aerial Lloyds, Vlolinski, Young Buffalo, Somers and Otte, Small, Sloane and Sheridan, Blake's mule, Maud Hee-Haw.

GRAND (Frank Coffinberry, mgr.)—Week of 7: Montrose Troupe, Mathews and Bannon, Miller and Mack, Herbert, Winnifred Stewart, Jim Rutherford and company, Fred Bauer, Grandascope.

STAR (S. Morton Cohn, mgr.)—Moving pictures.

FRITZI'S (Jos J. West, mgr.)—McSorley and Eleanor, Frank Bonham, Minnie Martin, Minnie Ward and Leona Howard, Zelma Summers, May Ryan, Josh Myers, Owens and Knight, Jessie Forrester, the Kellys, Alma Pierce, Dolly Fairman, Grace Walters, Nita Lorraine Weston and Crawford, Mamie Gilmore, Katharine Clements, Birdie Dillard, Mazie Perry, Monti Collins.

**McAlester, Okla.**—Busby Theatre (A. B. Estes, mgr.) "The Red Mill" Feb. 7, "The Servant in the House" 8, Primrose Minstrels 11, Lillian Russell 13.

NOTE—The Yale, Forum and Majestic give motion pictures. Good crowds and good programmes rule.

# THE $7000.00 SONG-SENSATION!

# "MEET ME TO-NIGHT IN DREAMLAND"

Words by BETH SLATER WHITSON Music by LEO FRIEDMAN

WE'RE NOT GIVEN TO "RAVING" ABOUT SONGS—BUT THIS SONG IS THE MOST WONDERFUL SONG OF THE CENTURY. THERE'S NO POWER ON EARTH THAT CAN STOP IT.

## "GRAND BABY OR BABY GRAND"

THE BIG COMIC HIT OF THE SEASON
By IRVING B. LEE and HAMPTON DURAND

## "What's the Use of Moonlight"

KAHN and LE BOY'S "RIGHT NOW" HIT

## "CANNIBAL LOVE"

HARRIS and ROBINSON'S NEW "HIT"

## "IT'S TOUGH WHEN IZZY ROSENSTEIN LOVES GENEVIEVE MALONE"

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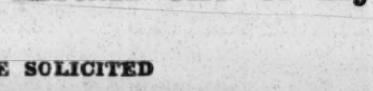

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# NEW YORK CITY.

**Herald Square Theatre** (Harry M. Hyams, mgr.)—This house remained closed with the ending of Lew Fields' engagement, in "Old Dutch," on Saturday night, Feb. 5, until Thursday night, 10, when Blanche Ring, as the star in a new musical comedy, entitled *The Yankee Girl*, made her metropolitan bow in the title role, and strove heroically to bring success to the first production here of the new musical piece. Miss Ring deserved every bit of the very enthusiastic welcome accorded her upon her first entrance, as she has won a large following of New York theatregoers by hard work, and always striving with the laudable desire to give the best that is in her, in response to the loyalty of her friends. An audience which packed the theatre gave the star and piece a big send-off. Lew Fields spared no expense in giving it a splendid production, with handsome costumes and a lavish stage setting. The company is one of decided merit, and made the most of the book and lyrics given them from the pen of George V. Hobart, but it was difficult to regard its slight semblance of a plot with even the pleasant interest which attains to present day musical comedy. Briefly told, a rich American holds an option on some nitrate mines in a country called Brilliantina, S. A., and the option is about to expire by time limit, a fact which pleases the president of the republic, as a larger offer for the mines has been made by a would-be Japanese purchaser. The American buyer is detained, we are not told why, or where, and this gives opportunity for his daughter, "the Yankee Girl," to negotiate the business, raise the money in time to effect the deal and secure the mines. She is aided materially by the United States Consul, whom she also, eventually, captures for her husband. "The Yankee Girl" is in three acts, one of which is superfluous and unnecessary in developing its slight story. The music is by Silvio Hein, and is not up to other recent efforts by this author. Five songs fell to the lot of Miss Ring, and she sang them capitally well. Harry Gilfoil made the most of a highly improbable role, and the same may be said of William Burress, in the role of the president of Brilliantina. Dorothy Jardon, as Loleta; William P. Carleton, as the Consul, and Frederick Paulding, as Oyama, a Japanese agent, were excellent in these roles. The full cast: Jessie Gordon, Blanche Ring; Dolly Dean, Eva Francis; Willie Wiggs, Harry Gilfoil; Capt. John Lawrence, William P. Carleton; J. Phillip Gordon, Juan Villasana; Ambrose Gordon, William Burress; Loleta, Dorothy Jardon; Salvatore, William Halliday; P. C. Gonzabo, Peter Curley; Maraquita, Naomi Dale; Oyama, Frederick Paulding; Rudolph Schnitzel, Charles J. Winninger; Pedro, E. J. Caldwell; Angelique, Margaret Malcolm; Nina, Vinnie Bradcome; Blanco, Juan Villasana; Morales, Henry Bergman; Phillip, Robert Hamilton; Ferdinand, Paul Porter; Alfonso, Louis Franklin. The second week of "The Yankee Girl" began Feb. 14.

**Colonial Theatre** (Percy G. Williams, mgr.)—Much of interest attaches to the initial appearance in vaudeville at the Colonial, this week, of the well known English actress, Mrs. Patrick Campbell. The title of the vehicle selected by the noted actress for her first appearance in vaudeville is "Expiation." It is in two acts, tells a story of love and tragedy, and requires four people in its presentation, and will be reviewed in our New Acts columns next week. Another of Joseph Hart's new vaudeville productions, entitled "Snapshots," received its *premiere* here on Monday, 14, with Johnny McVeigh and Netta Vesta in the leading roles. (See New Acts next week.) Prominence is given to the act of the Five Olympiers (their first American appearance), in "Bronze Art Reproductions." Their act will receive attention in our New Acts columns next week. After an absence of two years, Marshall P. Wilder returned to this house this week, and the diminutive entertainer was given a reception in every respect worthy of his well known capability in the line of story telling. Homer Lind and company are appearing in the pretty sketch they gave so successfully in a Broadway house recently, Mr. Lind's splendid vocal efforts being, of course, the feature of the sketch. The bill this week also lists: Haines and Vidocq, in their side splitting dialogue; Hugh Lloyd, on the bounding wire; Johnson and Harty, parody singers, and Jeter and Rogers, expert roller skaters and comedians. The vitagraph displayed new films in life motion.

**Victoria Theatre** (Wm. Hammerstein, mgr.)—The second and last week of Gertrude Hoffmann, in her new act, is announced as the headline for week of Feb. 14. Miss Hoffmann styles her new production as a "New Review," but its title matters little, as it is quite the biggest thing in its way that the vaudeville patrons have ever witnessed. Other entertaining acts listed for this week are: Marie Fenton and Con Conrad, presenting a pianologue; Kaufman Bros., comedians; Morton-Jewell Troupe, club jugglers; De Haven and Lindley, as "The Dancing Waiter and the Guest;" Harry Breen, singing comedian; Great Howard, Scotch ventriloquist (second week); the Ballots.

**Academy of Music** (E. F. Van Dusen, mgr.)—Julia Marlowe and E. H. Sothern began Monday, Feb. 14, their second week with *Taming of the Shrew* as the bill. Miss Marlowe, as Katherine, and Mr. Sothern, as Petruclo, repeated their former triumphs in these roles, and they were well supported by a competent company. An extra matinee will be given 16.

**Tremont Theatre** (Louis J. Beck, mgr.)—This new theatre, located on Webster Avenue, near Tremont, was dedicated on Thursday evening, 10, with much ceremony. The theatre is devoted to vaudeville and moving pictures, and is an uncommonly pretty one, seating 1,250 people. A notice of the opening appears elsewhere in this issue. The opening bill included: The Paris-Chambers Trio, Harriet Miller, "Twilight in Dixie" Co., Louise Druce and company, Thos. R. Curtis and company, Coogan and Parks, comedians, and the Toy Foon company. Moving pictures complete the bill.

**West End** (J. K. Cookson, mgr.)—Vaughan Glaser, in "St. Elmo," is the attraction this week. Next week, Jefferson De Angelis, in "The Beauty Spot."

**Alhambra** (Percy G. Williams, mgr.)—This week: Emmett Corrigan and company, Willard Simms and company, Nat M. Wills, Gus Edwards' School Boys and Girls, the Holloways, Lyons and Yosco, Selma Braatz, Ila Grannon, and Lee Bros. and Allen.

**Bronx** (Percy G. Williams, mgr.)—Business continues to improve, and as a general thing the house is packed at all performances. George Beban and company, in "The Sign of the Rose," heads the bill this week. Others are: Jack Wilson and company, Kalmar and Brown, O'Brien Haven and company, Raymond and Caverly, Dunedin Troupe, Joly Wild and company, El Cota, Lavine and Leonard.

**Metropolis** (Chas. L. Walters, mgr.)—Fred Irwin's Majestics are here this week. Next week, Vanity Fair Co.

**Hurtig & Seamon's Music Hall** (Sam Hurtig, mgr.)—The Bon Ton Burlesquers this week. Next week, the Bowery Burlesquers.

**Harlem Opera House and Keith & Proctor's One Hundred and Twenty-fifth Street** are breaking all records this season.

**Gotham, Family and Star**, under the management of the Wm. H. Fox Amusement Co., are doing a great business.

**New York Roof Garden.**—Vaudeville and moving pictures continue to hold sway here to good attendance.

**Bijou Dream** (Union Square).—Motion pictures and illustrated songs.

**Comedy Theatre** (F. Ray Comstock, mgr.)—After many attempts to find a play that held out some signs of lasting qualities, Mary Mannering came into town on Tuesday evening, Feb. 8, in a new Rachel Crothers play, in four acts, called *A Man's World*, which holds out the much sought after promises of enduring. It is a well made piece, developed entertainingly and with a plot that has the auditor "paying attention." Miss Crothers has provided a weak and illogical ending to her story, which is the only drawback to the work. It looks as though she had tried hard for an unconventional ending, and in her efforts to that end had sacrificed logic and made her characters depart from the natural tendencies they had up to that time shown. The play will very likely be one of the most profitable that Miss Mannering has ever starred in, because it introduces well drawn types and tells its story well. It seems regrettable that the ending provided should be so glaringly out of tune with the rest of the story. The central characters are "Frank" Ware, a young literary woman, and Malcolm Gaskell, a strong type of a man. Frank has adopted a little boy whose mother has been betrayed by a man, according to the dying story of the woman, and this boy lives with Frank in a flat that is the abiding place of a number of Bohemians. These friends of Frank soon trace a resemblance between the boy and Gaskell, and immediately there is scandal brewing. Frank herself, when her attention is called to it, notices the resemblance, and finally accuses Gaskell of being the lad's father. He admits that he is the father, but tells a straightforward story of his entire ignorance of the child's existence, for the mother left him, and was not deserted by Gaskell. Frank dearly loves Gaskell, but she declares that there is no reason why there should be one law for the man and another for the woman, and as he has been guilty of a sin that would have been unforgivable if she had committed it, she sends him away. The dismissal of the man is illogical and silly. No woman of any sense ever tries to think that men and women should be judged alike in respect to morals, and so long as the man showed that he was honorable and not a deserter of a woman, there was no excuse for his dismissal. Miss Crothers may preach herself hoarse, but neither she nor regiments of converts to her theory will ever change society's acceptance of a man's laxities. Miss Mannering made the part of Frank most appealing, doing better acting than she has shown for years. The character in her hands was womanly and lovable, and her final scenes were all the more inconsistent on that account. Charles Richman was forceful as Gaskell, and got a sure grip on everything he said and did. Helen Ormsbee got a special mark of favor from the audience in hearty applause for her acting in a tearful scene in which, as one of the Bohemian set, she bemoaned her hard luck. Ruth Holb Boucicault was excellent as the chief mischief maker, and Ernest Perrin had his French dialect down to an exact science as a painter. John Sainpolis gave some deft touches to the character of a young German admirer of Frank, and Arthur Berthelet made a young playwright seem very much like a human being. Little Mark Short made a cute youngster. The cast: Frank Ware, Mary Mannering; Leonie Brune, Ruth Holb Boucicault; Clara Oaks, Helen Ormsbee; Malcolm Gaskell, Charles Richman; Fritz Bahn, John Sainpolis; Wells Trevor, Arthur Berthelet; Emile Grimeaux, Ernest Perrin; Kiddie, Mark Short.

**Keith & Proctor's Fifth Avenue Theatre** (G. E. McCune, mgr.)—This week each act in itself is strong enough to head any bill, and crowding them all on one programme offers entertainment extraordinary. Clayton White and Marie Stuart are making what is announced as their farewell vaudeville appearance in that favorite laugh maker, "Cherie;" Billy B. Van and the Beaumont Sisters are causing much merriment in their clever stage satire, "Props;" Edwards Davis is offering for the first time his own dramatization of Oscar Wilde's masterpiece of psychological research, "The Picture of Dorian Grey," which is one of the most elaborate offerings in the varieties (see New Acts next week); Marie Dainton appears in a series of worthy imitations, while Wright and Deitrich present an especially clever singing sketch of a somewhat different order from the usual run (see New Acts next week). Other entertainers were: Pringle and Whiting, in their original skit, "Breaking Into Vaudeville;" Maude and Gladys Finney, an uncommonly excellent exhibition of fancy swimming and underwater feats; the Boudini Bros., in difficult selections on the accordion, and Ferry, the contortion wonder, in the scenic novelty, entitled "The Lagoon." The new Keith & Proctor motion pictures complete the bill.

**Empire Theatre** (Charles Frohman, mgr.)—Ethel Barrymore commenced her third week, in "Mid-Channel," Feb. 14.

**Astor Theatre** (J. L. Buford, mgr.)—"Seven Days" began its fifteenth week Feb. 14.

**Unique Theatre** (E. L. Weill, mgr.)—Motion pictures and vaudeville.

**Bijou Dream** (Fifty-eighth Street).—Motion pictures and illustrated songs.

**Garrick Theatre** (Chas. Frohman, mgr.)—Otis Skinner, in "Your Humble Servant," began his seventh week Feb. 14.

**Broadway Theatre** (William Wood, mgr.)—"The Jolly Bachelors" began its seventh week Feb. 14.

**Globe Theatre** (Charles Dillingham, mgr.)—Montgomery and Stone commenced their sixth week, in "The Old Town," Feb. 14.

**Comedy** (Max Oberndorf, mgr.)—Motion pictures and lecture make up the bill.

**New York Hippodrome** (J. B. Fitzpatrick, mgr.)—The twenty-fourth week of "A Trip to Japan," "The Ballet of Jewels" and "Inside the Earth" began Feb. 14. The usual circus features continue.

**Liberty Theatre** (J. W. Mayer, mgr.)—"The Arcadians" commenced its fifth week Feb. 14.

**Bijou Theatre** (A. C. Campbell, mgr.)—Cyril Scott, in "The Lottery Man," began h's eleventh week Feb. 14.

**Wallack's Theatre** (Charles Burnham, mgr.)—H. B. Warner, in "Alias Jimmy Valentine," began his fourth week Feb. 14.

**Hudson Theatre** (Henry B. Harris, mgr.)—William Collier, in "A Lucky Star," commenced his fifth week Feb. 14.

**Maxine Elliott Theatre** (Ralph Long, mgr.)—Forbes-Robertson began his twentieth week, in "The Passing of the Third Floor Back," Feb. 14.

**Majestic Theatre.**—Moving pictures and vaudeville continue to attract large attendance.

**Knickerbocker Theatre** (Harry G. Somers, mgr.)—"The Dollar Princess" began Feb. 14 its twenty-fourth week.

**Miner's Eighth Avenue Theatre** (J. H. Lubin, mgr.)—*The Ducklings* is the attraction for week of Feb. 14. Watson's Big Show next.

**Huber's Museum** (Geo. H. Huber, mgr.)—The curio hall and theatre contain the usual bunch of good acts.

**Fourteenth Street Theatre** (J. Wesley Rosenquest, mgr.)—An A1 vaudeville bill and new moving pictures are pleasing daily crowded houses.

**Keeney's Theatre** (Frank Keeney, mgr.)—This week's bill includes: Frank Jerome and Julia Hunter, Hall and Staley, Catherine Brooks, the Clara Sonora Trio, Billy and Maud Keller, Zinell and Boutelle, Julia Busse, and the pictures.

**Lincoln Square Theatre** (Charles Ferguson, mgr.)—Good programmes, consisting of moving pictures and vaudeville, continue to draw good business.

**Miner's Bowery Theatre** (Edwin D. Miner, mgr.)—*The Moulin Rouge Girls* opened 14. Next week, Morning, Noon and Night.

**Plaza Music Hall** (William Morris, Inc., mgrs.)—This delightful home for vaudeville has won its way into the favor of New Yorkers, who are keeping the house filled at all performances. The tea and coffee, served free to patrons, is an innovation that is gaining in favor. An unusually excellent bill is presented for the current week. Alexander Carr and company, fresh from their European successes, presented "Tobitzky; or, The End of the World." Mr. Carr did fine work as a Hebrew, who believes what his favorite author tells him, that the world is about to come to an end. The Girl in the Balloon was wafted to and fro over the heads of the audience, while singing "Up in an Aeroplane," and the novelty certainly won real favor. Terry and Lambert presented characterizations of "English Types as Seen Through American Eyes," and were well liked. The quarrel of a vaudeville team who have lost a train, and their songs and dances as shown by McMahon and Chappelle, in "Twenty Minutes Till Train Time," were productive of lots of applause. Dill and Ward showed a mixture of singing and dancing that was well liked. Darling's mule went through many and odd antics that caused roars of laughter. Tom Maguire possesses a powerful voice, and did well with some Scotch songs. Thos. J. Keogh and Ruth Francis scored a success in their one act comedy, "The Ward Heeler." Billy Harper, Chris Smith and company gained laughs with "A Henpecked Husband." A remarkable series of motion pictures, showing scenes of the late flood in Paris, aroused considerable interest, and closed the show.

**American Music Hall** (William Morris, Inc., mgrs.)—The large auditorium was packed at all performances during the past week by audiences that showed real appreciation of the excellent programme presented. On Monday afternoon of the current week every seat was taken and many had to stand up. M. Molasso and Mlle. Corio, late of "The Queen of the Moulin Rouge," assisted by a large company, presented a sketch of life in the Parisian underworld, entitled "L'Amour de L'Apache." The sketch was written to exploit the Apache Dance, and proved a fitting environment. The dancing of M. Molasso and Mlle. Corio won enthusiastic comment. For his last week in America, R. A. Roberts used "Dick Turpin," a playlet written by himself about a celebrated ride of the English highwayman of that name. Mr. Roberts played all the characters, and evoked real enthusiasm. Sam J. Curtis and company won plenty of laughs with their eccentricities shown by them in "A Session at School." The Four Mortons were on hand with the brand of fun making, singing and dancing that has made them popular with New York audiences. Kara, the well known European juggler, delighted with a line of juggling feats. The Royal Polo Teams repeated their success of last week, with games of polo played on bicycles. The front wheels of the bicycles were used in place of mallets. The Miller Bros. showed some excellent comedy acrobatic work. Farley and Clare did well with dancing. Von Hoff showed some excellent mimicry. Motion pictures, taken during the recent Paris flood, and showing some of the interesting make-shifts resorted to by the engineers, closed the show.

**Olympic Theatre** (Maury Kraus, mgr.)—*Fads and Follies Extravaganza Co.*, with Roger Imhof, began a week's engagement here Monday matinee, before a large audience. "The Green Sod Club," in two acts, was well presented. The olio included: Ned Norton, Imhof, Conn and Corinne, May Walsh and May Shirk, Great Golden Troupe and John A. West. Owing to the Gibson Girls Co. being canceled at this house last week, a vaudeville bill consisting of eight vaudeville acts, was given, headed by Bixley and Fink. The programme was composed of good, entertaining vaudeville acts, all of which made a hit, Bixley and Fink, in particular, being one of the strongest drawing cards ever played this house.

**Casino** (W. L. Rowland, mgr.)—"The Chocolate Soldier" began its ninth week at this house Feb. 14.

**Dewey Theatre** (Wm. H. Fox Amusement Co., mgrs.)—Motion pictures and vaudeville.

**Bijou Dream** (Twenty-third Street).—Motion pictures and illustrated songs.

**Criterion Theatre** (Charles Frohman, mgr.)—Francis Wilson began his eighth week, in "The Bachelor's Baby," Feb. 14.

**Lyric Theatre** (Sol Manheimer, mgr.)—"The City" commenced its ninth week Feb. 14.

**Gaiety Theatre** (J. Fred Zimmerman, mgr.)—"The Fortune Hunter," with Jack Barrymore, began its twenty-fourth week Feb. 14.

**Stuyvesant Theatre** (David Belasco, mgr.)—"The Lily" began its eighth week Feb. 14.

**New York Theatre** (Louis F. Werba, mgr.)—Max Rogers and Maude Raymond, in "The Young Turk," began their third week and last fortnight Feb. 14.

**Metropolitan Opera House.**—At this house: *Faust* Feb. 9, *Alesandro Stradella* and the wedding scene from *Vienna Waltzes* 10, *Lohengrin* 11, *Cavalleria Rusticana* and *I Pagliacci* 12 (matinee), *Otello* 12 (night), *Madama Butterfly* 14.

**Manhattan Opera House** (Oscar Hammerstein, mgr.)—At this house: *La Traviata* Feb. 9, *Rigoletto* 11, *Elektra* 12 (matinee), *Herodiade* 12 (night), *La Traviata* 14.

**New Theatre** (Winthrop Ames, mgr.)—*L'Attaque du Moulin*, a lyric opera, book by Louis Gallet, music by Alfred Bruneau, was given its American *premiere* at this house Tuesday evening, Feb. 8, with this cast: Dominique, Edmond Clement; Merlier, Dinh Gilly; Le Capitaine Ennemi, Andrea de Segurola; La Sentinelle, Georges Regis; Le Tambour, Paul Ananian; Francoise, Jane Noria; Marcelline, Marie Delna; Genevieve, Christine Heliane; Le Capitaine Francais, Leo Devaux; Le Sergent, Bernard Begue. *Twelfth Night*, *School for Scandal*, *The Nigger* and *Don* completed the offerings for the week ending 12.

**New Amsterdam Theatre** (Malcolm Douglas, mgr.)—"Madame X" began its third week Feb. 14.

**Hackett Theatre** (Wm. F. Muenster, mgr.)—John Mason, in "None So Blind," commenced his third week Feb. 14.

**Weber's Theatre** (Joseph M. Weber, mgr.)—"Where There's a Will" began its second week Feb. 14.

**Belasco Theatre** (David Belasco, mgr.)—Charlotte Walker, in "Just a Wife," commenced her third week Feb. 14.

**Yorkville Theatre.**—Motion pictures and vaudeville are doing well.

**Grand Theatre** (Marcus Loew Co., mgrs.)—Moving pictures and vaudeville continue as the attraction at this popular resort.

**Savoy Theatre** (Frank McKee, mgr.)—"The Traveling Salesman," with Frank McIntyre, began the second and last week of its engagement Feb. 14. "Children of Destiny" is announced for 21.

**Daly's Theatre** (Robert Robertson, mgr.)—Maxine Elliott, in "The Inferior Sex," began her fourth week Feb. 14.

**Fair Theatre** (F. E. Samuels, mgr.)—Motion pictures and vaudeville.

**Manhattan Theatre** (James H. Simpson, mgr.)—The high class vaudeville and first run motion pictures shown seem to please the patrons of this house. The programme for the current week includes: Taylor and Taylor, comedy, singing and dancing; Allen May and company, comedy sketch; Rastus and Brown (colored), singing and dancing; Nat Goetz, ring act; Bell and Richards, musical; Charles Smith, illustrated songs; William Xanten, operatic tenor; motion pictures, Paris flood.

**Eyes Exposed to Artificial Light**
Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Tonic
Soothes and Quickly Relieves.

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CROSS-COUNTRY "HIT"
"THERE'S SOMETHING ABOUT YOU THAT'S SOMETHING TO ME"
Real Sentiment—Pure Melody
In this BALLAD UNIQUE of MODERN YEARS
Learn it now Send for the Harmony
OUR OTHER "LIVE" ONES
"HIS NAME IS ALGERNON"
(Surprise Lyric—Some Melody)
"SOUR LEMON RAG"
(That Original Song Scream)
"I KNEW YOU FIRST ON NEW YEAR 1st"
(The Novelty Number)
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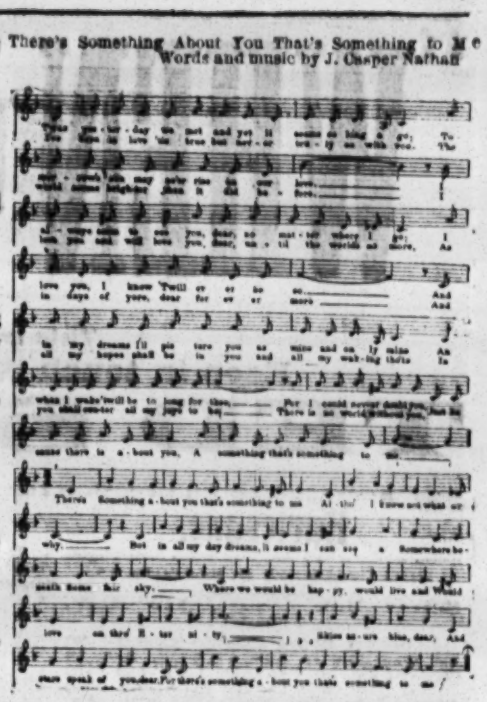
**Circle Theatre** (William Welsh, mgr.)—Business continues good. Tom Sharkey will wrestle Phil Kelly on Tuesday night, 15, and Neil Olsen will meet all comers on the mat. Among those on the vaudeville programme for the current week are: De Dio's Circus, first appearance in the city; Georgalas, sharpshooting; Mr. and Mrs. Harry Thorne, in "A Flat Uptown;" George B. Alexander, comedian; Vaughn, Patterson and Holliday, songs and talk; the Chameroys, "The Female Sandow and the Human Football."

**Columbia Theatre** (J. Herbert Mack, mgr.)—*The Golden Crook Co.* opened 14. Next week, the Scribner Show.

**Murray Hill Theatre** (J. Herbert Mack, mgr.)—*The Columbia Burlesquers* are here this week. The College Girls next week.

**Grand Opera House** (John H. Springer, mgr.)—"The Merry Widow" opened Feb. 14, for a week's engagement.

**Lyceum Theatre** (Daniel Frohman, mgr.)—Billie Burke began her fourth week, in "Mrs. Dot," Feb. 14.

**Brooklyn.**—Montauk (Ed. Trail, mgr.) Mabel Tallaferro, in "Springtime," week of Feb. 14. Next, Jas. K. Hackett, in "Samson."

CRESCENT (Percy G. Williams, mgr.)—The house company this week, in "Mrs. Temple's Telegram." The entire company imparted rare humor to their roles. Next, "The Silver King."

BIJOU (Corse Payton, mgr.)—Week commencing 14, "The Clansman" is given. Edna May Spooner does effective work in the part of Elsie Stoneman.

ORPHEUM (Percy G. Williams, mgr.)—Dr. Herman, in a decided novelty, pertaining to electricity, is the headliner 14-19. The added attraction is Gus Edwards' Blonde Typewriters. Others are: Bedini and Arthur, Conway, Lemaire and company, Lily Lena, Six Flying Banvards, "The" Quartette, the Four Rianos, Musical Johnstons.

FULTON (Wm. Trimborn, mgr.)—George Lashwood makes his last appearance here this season 14-19. The others of the bill are: Bransby Williams, Fiske and McDonough, Spellman's bears, Speedy, Redway and Lawrence, Harvey and Lee, Brown and Brown.

MAJESTIC (W. C. Fridley, mgr.)—"Cameo Kirby" 14-19. Next, Lew Dockstader's Minstrels.

GRAND.—"The Yankee Prince" this week. Next, Yorke and Adams, in "In Africa."

COLUMBIA.—Vaudeville and moving pictures. Bill changed semi-weekly.

COURT.—Eleanor Glyn's "Three Weeks" is seen 14 and week.

CASINO (C. H. Daniels, mgr.)—The Cherry Blossoms 14-19, with the musical farce, "The Isle of Gazoo-Gazook."

STAR (Jas. Clark, mgr.)—Fred Irwin's Gibson Girls this week, with two snappy acts, "The Morning After" and "Hogan's French Wife's Husband." The Four Huntings are the extra attraction.

CRITERION.—Vaudeville and moving pictures.

BROADWAY (Leo C. Teller, mgr.)—Mrs. Fiske, in "Salvation Nell," this week. Next, "The Silver Star."

GAIETY (Jas. Clark, mgr.)—Fred Irwin's Big Show this week. Next, Fred Irwin's Gibson Girls.

AMPHION (J. J. Williams, mgr.)—"East Lynne" this week.

GOTHAM (Pauline Boyle, mgr.)—The house company this week, in "The Great Divide."

GREENPOINT (Benedict Blatt, mgr.)—This week: Mlle. Mina Minar, in "Paris by Night;" Herbert and Clifton, Devlin and Ellwood, Hawthorne and Burt, the Trombettas, Mareena, Nevaro and Mareena, Apdale's animals, and Murphy and Nichols company. Business good.

EMPIRE (Geo. McManus, mgr.)—Morning, Noon and Night this week. Next, Cherry Blossoms.

PAYTON'S.—The house company, in "Woman and Why," a new play by Marie Fitz-Gerald.

LYCEUM (Louis Phillips, mgr.)—"At the Risk of His Life" this week.

## ELEANOR ROBSON BETROTHED TO BANKER.

**AUGUST BELMONT ANNOUNCED AS HER AFFIANCED.**

At the conclusion of her performance in "The Dawn of a To-morrow," at the Majestic, Brooklyn, Feb. 12, Eleanor Robson announced to the other members of the company her engagement to August Belmont, in a little speech of farewell. She told them this was the last time that they and she would meet as fellow players, and wished them all luck. She then kissed the women and shook the hands of the men.

The news came as a surprise, and all of the members were deeply affected. Reporters were denied admission. Miss Robson was escorted, with Madge Carr Cook, her mother, by Mr. Belmont, from the theatre.

### LADDIE CLIFF FOR MUSICAL COMEDY.

Laddie Cliff, well known for some seasons in vaudeville, has been engaged by Henry B. Harris, who will place him on the road in a musical comedy next season.

Mr. Cliff is suffering from a cold, and was compelled to cancel his booking for the current week.

### "THE SNOWSTORM" PRODUCED.

The first performance in English of the Polish drama, "The Snowstorm," by Stanislaus Przybishewski, was given at the Hackett Theatre, New York City, on Sunday evening, Feb. 13, under the auspices of the Socialist Theatre movement, managed by Julius Hopp.

### EDDIE LEWIS GOES TO THE WINDY CITY.

Eddie Lewis, representing Leo Feist, music publisher, is making a trip to Chicago, Ill. He intends to stay around there a while plugging the firm's song successes.

SCENERY
FOR SALE--TO LET
Portable Stages and Scenery for parlor theatricals, churches, schools and college amateur theatricals supplied. Scenery for Moving Picture Theatres. Write for pamphlet. Scenery and properties bought, sold and exchanged.
TOM CREAMER, Murray Hill Theatre,
Telephone, Murray Hill 8853, New York.

WE WILL PLACE ON SALE,
Commencing Monday, Feb. 21
OUR SELECT LINE OF
Easter Ostrich Feathers
At prices that will induce the most cautious buyers to make early Easter selections.
The extraordinary offers will embrace the following
Wonderful Willow Values
17 in. - - 5.50
18 in. - - 7.50
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We also have on display the most complete and reasonable selection of Genuine French Plumes in the city.
All our Willows are hand-knotted and exceptionally beautiful and graceful.
THE JULIET
417 SIXTH AVE., near 25th St., N. Y.
512 Fulton St., Bklyn. Mint Arcade, Phila.
915 G St., Washington, D. C.

## ACADEMY OF MUSIC'S POLICY.

**NEW ENGLAND THEATRE CO. WILL GIVE MUSICAL PLAYS AT FAMOUS HOUSE.**

The leasing of the Academy of Music, New York City, by the New England Theatre Co., was noted in last week's CLIPPER, and it was originally stated that the policy of the house would remain unchanged.

It has since been announced that the theatre will be the home of musical plays at which a maximum admission of 75 cents will be charged.

There is no likelihood that the historic old place will be the home of the moving picture, although the New England Theatre Co. operates many moving picture concerns.

The new company will assume control of the Academy on June 15. The lease is for ten years. One of the reasons why the theatre is not to be turned into a moving picture house is because the Dewey, operated by the same firm, is directly across the street.

The rent is $120,000 a year. There will be an entrance on Fourteenth Street when Fox takes possession in June.

### B. P. O. ELKS AND THE ACTORS' FUND FAIR.

At a regular meeting at Elks' Hall, this city, Feb. 13, the following were appointed as a committee to represent the B. P. O. Elks in the interest of the Actors' Fund Fair to be held at the Seventy-first Regiment Armory: Jas. J. Armstrong, chairman; Harry Leonhardt, Chas. Prince, Smith O'Brien and Edward O'Connor.

ADELBERT ELLIOTT is playing the role of Smith, secretary to the warden, with Liebler's "Alias Jimmy Valentine" Co.

"WHEN THE BLOOM IS ON THE HEATHER"

A March Song By BILLY GOULD

This is one of BILLY GOULD'S BEST, and it is best to get his best to make your act the best

Keep in touch with the House that keeps you supplied with songs; that keeps your act on top

TED SNYDER CO., (Inc.) MUSIC PUBLISHERS 112 W. 38th St., New York

CHICAGO OFFICE, Onconta Building, FRANK CLARK, Mgr.

# Burlesque.

### THE COLUMBIA BURLESQUERS (Eastern).
**Murray Hill Theatre, New York, Feb. 14.**

J. Herbert Mack's company appeared for the first time in New York, 21, with an excellent bill. In "Vacation Days" and "The Fakirs" the efforts of Fred Nolan, Ben Ross, Andrew Leigh, Fred Russell, Joe Ward, Jos. Oehrlein, Frank Mackey, Frank Butler, May Bryant, Pearl Reid, Genie Pollard and May Butler are united to advantage.

The olio includes: Frank and May, the Dancing Butlers, May Bryant, and other models, in "The Devil On Art;" the Jesse Keller Troupe of bicyclists, and the Clipper Comedy Four.

The show will be fully reviewed in our next issue.

### THE DUCKLINGS (Western).
**Miner's Eighth Avenue Theatre. Feb. 14.**

The Ducklings are presenting "The Janitor" and "The One Night Opera," with the following company: Charles Boyle, Fred Bulla, Roy Mobler, Frank Damsel, Jim Nugent, Lilly George, Frances Farr and Lillian Raymond. The olio includes: Faytelle, illustrated songs; Fred Bulla and Lillian Raymond, in "The Mascot," by Searl Allen; Damsel and Farr, in operatic travesty; Young Brothers, acrobats, and Mobler, Martin and Hall Sisters. This show will be fully reviewed in next week's issue.

### The Auditorium, Harrisburg, Pa., for Burlesque.

The Auditorium Theatre, Harrisburg, Pa., opens as a playhouse Feb. 21, with the Tiger Lilies Burlesque company, to be followed by the Bohemians. It is the intention to play other attractions, but the last three days each week will be given up to the Empire Theatre Company's shows. The Auditorium is the largest hall in the city, and is a second floor amusement place. It was a skating rink and was used for large conventions.

Manager Magaro has gone to big expense in fitting out the playhouse, and to conform with the State laws governing theatres. His plans have been approved, and provide for a stage 40 feet wide by 30 feet deep and 50 feet in height. The plans call for fireproof scenery and the latest appliances for storing same. The aisles will be five feet in width, and there will be ample room for dressing and retiring rooms and other departments found in connection with a first class theatre. The seating capacity is 1,800, including 1,033 on the first floor. There is one gallery which has been fitted with chairs. This city has long demanded high class burlesque shows, and there is every indication that the Auditorium will be a popular playhouse.

### THE GIBSON GIRLS (Eastern).

After a week's lay-off and rehearsals with Elmer Tenley as principal comedian and stage manager, the Gibson Girls opened with a good performance Monday, 14, at the Star, Brooklyn, and laughs were plentiful. "Frenchee" is retained as the burlesque, and with Mr. Tenley and his original methods, the character of Sim Regan was made very funny. John and Mae Burke are retained, as are Collins and Sherry, and Josephine and Willie Barrows. Louise Palmer's singing of "I Wonder Who's Kissing Her Now" remains one of the hits. The Four Huntings, in "The Fool House," are the added attraction.

### Hodgeman Resigns.

Thomas Hodgeman, manager of the Gayety Theatre (Eastern wheel), Kansas City, Mo., who has resigned, will leave at once to assume the management of a traveling road show now in the West. He will be succeeded by Albert K. Wilbur, who arrived from New York to take charge. Mr. Hodgeman came to Kansas City at the opening of last season, to manage the Majestic, then playing the Eastern wheel attractions, and was successful there until the new Gayety was opened, when he went over to the new house.

### THE GOLDEN CROOKS CO. (Eastern).
**Columbia Theatre, New York, Feb. 14.**

"The Three Counts," with Billy Arlington, Frank Bamburd, Will Swan, Ida Crispi, Gladys St. John, Frankie Farrell, and other principals, is the bill, besides an olio, which includes Arlington and Delmore, Swan and Bamburd, Jack Strouse, and the Grand Opera Quintette. "The Ballet of Nature" is a big feature, and Charmion is offered as the extra attraction.

### Meyer Harris on Broadway.

Meyer Harris, of Wine, Woman and Song fame, who was one of the principal comedians with the Fashion Plates Co. (Western wheel) last season, is playing a part in Blanche Ring's "The Yankee Girl," at the Herald Square Theatre, New York.

### Four Huntings as Extra Number.

The Four Huntings are the extra attraction with the Gibson Girls Co. (Eastern wheel) this week, at the Star Theatre, Brooklyn, N. Y.

MARGUERITE UTTER, late of the Star Show Girls Co. (Western wheel), joined the Empire Co. at Jersey City last week for the rest of the season.

### Another Western Wheel House for Chicago.

There is some talk of the Western wheel adding another house in Chicago, Ill., next season. The committee is at work locating a site.

### Toma Hanlon a Feature.

Toma Hanlon, the American male impersonator, will be a feature act over the Empird circuit (Western wheel), at the Brookiyn houses, week of Feb. 28.

TOM ROBINSON, "The Happy Tramp," playing this season with Fred Irwin's Big Show, is celebrating his seventeenth anniversary in the show business. Any one seeing him on the stage would not realize that he had been in business that long. His comedy is very good, and he keeps the audience in a good humor all the time.

VIVIAN HAYDEN, with the Jolly Girls Co. (Western wheel), will be located all Summer on Broadway, in a musical show.

AIMEE DENHAM, of the Four English Darlings, with C. B. Arnold's Serenaders, was married on Jan. 27, in Philadelphia, Pa., to Samuel S. Klein, a young druggist of that city. The bride will remain with the company until the end of the season.

LA BELLE MARIE, with Bob Manchester's Cracker Jacks Co., will be known in the future as Marie Hart.

# Under the Tents.

### Notes from 101 Ranch.

There seems to be no doubt but what the 101 Ranch Wild West Show is to be in the game the coming season with a vim that will make all take notice. Not only magnitude, but merit will be just as much in evidence. Edward Arlington, who, with the Miller Brothers, is an equal owner in this aggregation, has a way of accomplishing wonders in a modest and quiet way. He talks less and does more than the average man, and when he has what he goes after, like the unsatisfiable boy, he wants more. He started with the 101 Ranch where all other Wild West shows left off, and his knowledge of the show business, coupled with the knowledge of his partners of Western life, is a combination that has never been equaled. Three sets of brains stationed in the cities of New York, St. Louis, and the ranch in Bliss, Okla., are always active and make no false throbs. All are working in different directions, but toward the same end.

Edward Arlington, in New York, is directing the course of the show, and has the advance fully ready for the road. In St. Louis Fred Beckman and George Arlington are framing up the show and getting it in readiness for the road, while away out in Bliss, Okla., the Miller boys are busy getting in the Western timber for the greatest Wild West that has ever sought patronage.

The season of 1910 will see the 101 Ranch on its own two trains of double length cars, and with the major part of the rolling stock entirely new. There will be three new advance cars. Paul Harrell will pilot the first car, John D. Carey will have the excursion car and do the press contracting, while Al. Bell will have the third car. They are all veterans at the game, and among the very best of publicity givers. Each car will carry a crew of billposters who have been carefully picked from the many hundreds of applicants for positions. There will be two regular opposition brigades, and when necessity demands it, two additional ones can be picked from the extra men on the cars.

### Southern Tented Show in a Magnificent Winter Home.

Beautiful weather characterizes the days at the Winter quarters of the Sun Brothers World's Progressive Shows, which are encamped at Central City Park, Macon, Ga. Much has been said in the past by show managers extolling the merits of their respective Winter homes, all naturally claiming to have the "finest, best and most commodious of them all." However, without boubaut, the Messrs. Sun Brothers can lay claim to the fact that they have the very finest establishment of this character to be found in the United States.

There are ten massive brick and frame buildings located at the park, and each one of these buildings is used for a separate department of the show. Each one of the buildings is supplied with running water, and all are electrically lighted. During the few chilly days that reach Macon the buildings are comfortably heated with massive Gleason barrel stoves. The weather here is always warm and balmy, snow being practically unknown.

A magnificent ring or "practising" barn is among the list of the buildings. It is built of brick and iron, and is in the shape of an amphitheatre. A fine vegetable farm is an adjunct of the quarters, where all of the vegetables required by the show are raised. The Sun Brothers pay much attention to their trucking department, and the experiment has proved practical and profitable.

### The Lucky Bill Show.

Everything is lively around the Winter quarters of Lucky Bill's Twenty-five Cent Show, getting ready for the opening date. We will have a new 70ft. round top, with a 50ft. middle piece. Everything will look bright and new for the opening. We will have the following people: Lucky Bill, manager; James Kerr, treasurer; Mae Dunlop, musical director; Henry Newton, concert privilege; Mr. and Mrs. Hyams, charge of cook house; Walter Daly, charge of the big top, and the following performers have signed—the Glinns, juggling, singing and talking clowns;; the Grangers, musical and sketch team; Jesse Manola, juggling; Wm. Newton Sr., troupe of Iceland ponies and Cupid, the educated pony; Wm. Brown, slack wire; Mrs. Grace Brown, school of spitz dogs and juggling, and Brown and Manola, double traps. Season opens April 2.

### Notes From Cunningham Bros.' Big Show.

Cunningham Bros.' Big Show, under the personal direction of Maurice J. Cunningham, of Leavenworth, Kan., will be one of the strongest and best shows that will play the Western territory the coming season. The show will be twice its former size, and the management is doing everything to add to the appearance of the show. A twenty piece band will be a special feature. The staff will consist of some of the best known people. The printers are busy getting out a special line of printing for the show, and everything will be in readiness for an early opening in April.

### High License Repealed.

B. T. Harding, of Campbellsville, Ky., writes under date of Feb. 9, as follows: "Please say to the circus managers, trained animal and Wild West shows that Commonwealth's Attorney Lee Durham, of this judicial district, including Taylor and Green counties, Ky., is no longer in office, and that the City Council of the city of Campbellsville, Ky., has repealed the high license fee, and in lieu thereof given to any of said shows the right to give 24-hour exhibitions, in the city limits, for $15, including side shows and concerts. The citizenship is hungry for a show."

### Netty Carroll Troupe With Gran Circo Shipp.

T. Jack Oliver, of the Netty Carroll Troupe of wire walkers, writes from Panama that the troupe is with the Gran Circo Shipp. The weather has been fine, also the business. The troupe will remain four or five weeks longer, and expect to arrive in New York next month.

ANDREW DOWNEY, of Medina, N. Y., is framing up a dog and pony circus and trained animal exposition for the coming season that will attract a whole lot of attention on account of its merit. He will also feature an airship, and the best part of it is he has the airship and will show it in every town with his show.

HENRY PULLMAN will be with the Campbell Brothers' Show the coming season in the capacity of purchasing agent.

ED. KNUPP, who has been general agent with many of the circuses, will be with the Wallace-Hagenbeck Circus this season. He will not be in the advance this year, but back with the show as right hand man to Mr. Wallace. Last year he was general agent with the Cole Brothers' Show.

GEORGE E. ROBINSON will be contracting agent with the Yankee Robinson Shows this year. He was in a like position with Cole Bros. last year. There is no show that gets better class of Winter publicity than does the 101 Ranch Wild West. With special newspaper articles in the leading dailies, moving picture films, and Associated Press interviews with Joe C. Miller, the name of the 101 Ranch is at all times before the people.

FRED J. BATES will have one of the advance cars with the Norris & Rowe Circus this year.

HARRY CRAIG will go with the Yankee Robinson Shows this year, as steward. He had the cook house with Cole Bros. the four past years.

JOSIE ASHTON (principal rider), with her string of blue ribbon horses, is engaged for the coming season with the Al. F. Wheeler's New Model Shows.

WM. H. PELLY, who has been seriously ill since last October, is slowly convalescing, and wishes to thank his many friends for their letters of cheer during his many weeks of confinement. He has again signed as manager of Car No. 1, Gollmar Bros.' Circus, making his seventh season with the above named shows.

## TREMONT OPENS.
### NEW VAUDEVILLE HOUSE IN THE BRONX.

The Tremont Theatre, 1974 Webster Avenue, Bronx, New York, near Tremont, was opened to the public Thursday night, Feb. 10. Manager Louis J. Beck threw the doors open at 7.15 P. M., and First Assistant District Attorney Robert H. Elder made the opening address.

The opening bill was: "Twilight in Dixie" Co. (twelve people), Louise Druce and company, Coogan and Parks, Harriet Muller, Paris-Chambers Trio, Thomas E. Curtis and company, Toy Foon, and the pictures.

The admission is 10, 20 and 30 cents. The acts will play three days, splitting with the Montauk Theatre, Passaic, N. J. The house is booked by the United Booking Offices, through Walter Plimmer, head of the Family Theatre department. The house seats 1,250. The building is well arranged and the theatre is a pretty one.

### NEW MAJESTIC, HOUSTON, TEX., TO OPEN.

The dedication of the New Majestic Theatre, Houston, Tex., will occur Monday evening, Feb. 21.

The Inter-State Amusement Co. will direct the destinies of the house, and Charles A. MacFarland is resident manager.

BURLESQUE MANAGERS

We have a large stock of New Block Printing, Partly Pictorial, in two, three and four colors, the equal of any lithograph, for the following shows:

"CASINO GIRLS" "CITY SPORTS" "NIGHTINGALES"
"HIGH SCHOOL GIRLS" "BOSTON BELLES"
"NIGHT OWLS" "NEW YORK STARS"
and "THE GIRL FROM BROADWAY"

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# Among the Stock Companies.

### Voting for a Play.

Patrons of the Olympic, Cincinnati, are voting for the most popular "by request" play, which the Forepaugh Stock Co. will present before the season ends. "Divorcons" and "St. Elmo" are running an even race, with "Rosemary" and "All the Comforts of Home" near favorites.

### The Holden's New Leading Man.

John Lane Connor, the new leading man of the Holden Stock Co., Cincinnati, made his first appearance as "Faust," while his predecessor remained to play "Mephisto." Helen Manning and Margaret Neville made good in the revival, in which George Edwards was cast as Valentine.

BERTON CHURCHILL
Supporting Wm. Faversham, 1909-10.

WILLIAM A. MORTIMER
BIJOU STOCK CO., Brooklyn.

LOUISE DRESSER
With "DICK WHITTINGTON" CO.

LIONEL BELMORE
Supporting Wm. Faversham, 1909-10

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ALFRED CONIBEAR & MARGUERITE HARDY
Address NEW YORK CLIPPER.

E. HOMAN NESTELL
Leads. Schenectady, N. Y.

ADELBERT ELLIOTT
"Alias Jimmy Valentine" Co.
Liebler & Co. Management.

### H. B. DENNY ARRESTED.

H. B. Denny, manager of the Gayety Theatre, Brooklyn, N. Y., was arrested Feb. 13, for allowing the act of Myron Leffingwell to go on. Miss Myers, of the cast, wore an evening gown and opera cloak, which Capt. O'Brien interpreted to be a violation of the law. All the members of the cast were held for examination until Feb. 17.

### MANCHESTER'S NEW VAUDEVILLE AND PICTURE THEATRE.

The new Crown Theatre, at Manchester, N. H., the new vaudeville theatre in that city, was dedicated Feb. 14 with a bill including: Billie Farnum, Clarke Sisters, Powers Bros., the Mathieus, and J. B. Harrison. A good line of pictures was also shown.

JETER AND ROGERS, comedy skaters and dancers, will play their home town, Baltimore, Md., at the Maryland Theatre, week of Feb. 21. The act opened very big at the Colonial Theatre, New York, Monday, Feb. 14.

OLYMPIC THEATRE 14th ST., N. Y.
DAVID KRAUS AMUSEMENT CO., Lessees
This week—THE FADS AND FOLLIES

MURRAY HILL THEATRE
42d St., & Lexington Ave., New York
COLUMBIA AMUSEMENT CO., Lessees
This week—The Columbia Burlesquers

THIS WEEK
MINER'S
8th AVE. THEATRE, - - - The Ducklings
BOWERY, - - - The Moulin Rouge Girls
EMPIRE, NEWARK, - - - The Jolly Girls

STAR THEATRE Brooklyn
HYDE & BEHMAN AMUSEMENT CO., Mgrs.
This week—THE GIBSON GIRLS

COLUMBIA THEATRE
B'WAY, 47th STREET, N. Y.
This week—The Golden Crook Co.

GAYETY THEATRE Brooklyn
HYDE & BEHMAN AMUSEMENT CO., Mgrs.
This week—IRWIN'S BIG SHOW

CASINO THEATRE BROOKLYN, N. Y.
CHAS. W. DANIELS, Manager
This week—The Cherry Blossoms

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This week—Morning, Noon and Night

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World's largest, best and most successful wagon shows. Success due to the excellent personal management of Mr. Wheeler. THE AGENT HELPS A LITTLE. Capacity business at every stand. Per. add. Winter Quarters, OXFORD, Pa. Can use two more live billposters for the coming season.

### PORTLAND'S NEW VAUDEVILLE THEATRE.

The New Portland Theatre, the latest vaudeville theatre at Portland, Me., was opened Feb. 14, under the most auspicious circumstances. An excellent bill was presented, and the opening was attended by many prominent managers.

SCOTT BROS.
Original Acrobats in their latest sensational novelty, LOOPING THE LOOP now playing the Morris Time Booked solid to Oct. 1, 1910
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# Clipper Post Office.

**In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.**

**Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.**

## LADIES' LIST.

Aulston, Mabel
Allison, Alice
Allen, Ida
Aubrey, Helen
Andrews, Helen
Bennett, Victoria
Blake, Ethel
Bland, Dolly
Bunting Emma
Browne, Miss C
Bietsor, Lillian
Beach, Lillian
Blythe, Mrs. A.
Brandon, Helen
Baker, Olive
Barrington, Patricia
Beauregarde, Rita
Blood, Miss A.
Brand, Laura
Courtney, Florence
Cash, Dot
Chester, Ida
Campbell Miss
Carroll, Miss
Cameron Rose
Cleveland, Mattie
Crocken, Ray
Carroll, Mrs. Fred
Curts, Vivian
Clayton, Ruth
Campbell, Frankie
Chase, Laura
Clauson Sisters
Chameroy, Irene
Carmencita Miss
Connor, Miss A.
Collins, Dorothy
Close, Myrtle
Drake, Laura
Drake, Mrs. Homer
Duke, Irene
Davenport, Pearle
De Lisle, Mae
Davenport, Miss E.
Duckett, Irena
Delmar, Jennie
Dean, Maybelle
DeVeau Sisters
Drew, Elaine M
Deaves, Mary E.
Doherty Sisters
De Voll, Elsie
Edney, Mrs. F. I.
Emerson, Sue
Elliotte Queenie
Ezzell, Irene
Emerson, ConstanceR.
Earle Dorothy K.
Earle, Virginia
Everett, Sophie
Flanagan Agnes
Fairfax, Virginia
Frey, Florence
Florence, Zella
Fowler, Emma
Fradelle, Susie
Faun, Loretta
Francis, Ella
Gilden, Mrs. Mack
Gaston Jeanette
Grey, Evelyn
Gibson Dorothy
Goerke, Florence
Gower, Marie
Gilmore Mildred
Gerald, May
Gaffney Blanche
Garrett, Daisy
Gillette, Bessie
Glenmore Lottie
Griffith Gertrude
Gilden, Myrtle
Gilbert, Laura
Hendrick MissM
Harvey, Gertie
Harvey LouiseK.
Holt, Blanche
Hood, Ollia
Howell Jeanette
Horlock, Violet
Hughins, Estalene
Jewell, Izetta
Jerome, Mrs. Frank
Jennings, Lottie
Jensen, Eulia
Curtis, Dorothy
Keene Margaret
Kirk, Kate
King, Hetty
Leslie, MissFay
Lisle, Leslie
Lourgin, Mrs. Lester
Lee, Jennie
Lynn, Agnes
Lester Dorothy
Lennon, Gertrude D.
Lang, Mary A.
La Reane, Eva
Lee, Donna
Livingstone, Jean
Lathrop, Dot
LaVelle Lucille
LaMont, Grace
LaMont, Gene
Millar, SadieM.
Miller, Blanch
Mann, Louise
Moore, Anna
Moore, PearlA.
Monroe, Caryle
Murtha Eleanor
McCartney, Blanche
McDonald Sadie
McDougall, Mrs
Monow, Ruth
May, Helen
Markgrof, Charlotte
McDonald May
Mitchell, Coral
Moreland, Margare
Miller MissBer
Maudsello, Al.
Martynne, H.
Morgan, J. P.
Manager, Frank
McDowell, J. & Alice
Nixon & Moran
Nunn, Wayne
Norman, D. E.
Niner, Ed.
Nelson, Arthur
Newton, Peter
Nye, Thos.
Neuman, Andy
Nelson, Clyde
Niles, H. H.
Nolan, Henry
Osborne, C. H.
Olio, W. J.
Opel, H.
O'Neill, Fred
Owens Chas.
O'Neill, F. A.
Owen, Cecil
O'Brien, Eugene
Pelham, Dr.
Perkins, C. H.
Parker, E. W.
Patterson, Chas
Phelps & Cullenbine
Phillips, G. C.
Perry, C. T.
Paulzer, Carl
Parker, Leo B.
Paterson, C.
Primrose, Geo.
Payne, Wm.
Pensk, AudieL.
Putnam, O. S.
Parotte, M.
Proudlove, Jas.
Pearse, J.
Roddy, M.
Russo, Paul
Rich J. & Bertha
Ranzetta, Dave
Raymond, Mrs. G. R.
Raymond, Billy & Lillian
Riley, Ed.
Rosskam, C. H.
Radcliffe, R. R.
Robertson, S.
Reid, Billy
Reynolds, H.
Rome, Jas. E.
Richardson, A.
Riggs, Ben
Ray, Eddie
Schaefer, J. A.
Smith, Ned C.
Schwarz, Jake
Silver, Jos.
Summers, G. H.
Shaw, Ed & Mae
St. Onge, Fredk
Stepp, Mellinger & King
St. Clair, Ed.
Stewart, R.
Sence, Wm. A.
Steele, A. E.
Schwarz, Gus
Stardard, Bert
Santry, Henry
Seeley, C. W.
Slocum, A. M.
Stewart, Billy
Sparks, J. H.
Stowe, Sal.
Stokes, Geo.
Strong, Lew
Sylvester
Scott, Harry
Shaw, Sam
Searay, Robert
Shortie
Sloane Duo
Tice, Albt. S.
Tambo Duo
Travers, Victor
Tinkham, Jay
Tucker, Jac.
Tewksbury H.
Taylor, Henry
Tennyson, Wm.
Taylor, Fred
Truesdell, H.
VonSmith, Chas.
Valpo, Mr. & Mrs. Harry
Vece, Tom
Vaupragg, S.
Veronee, J. L.
Valsare & Varno
Wright, J. R.
Welch, J. C.
Weavers, Flying
White Capt. O. K
Wood, Geo. A.
Welch, Wm.
Wiseman, Prof.
West & Williams
Williams, Ed.
Welsh, Harry L.
Williams G. W.
White E. & Rolla
Ward, Robt. & Larry
West, Jas.
Wimes, Ed.
Wesley, Frank
Waldron & Calef
Wood, StanleyG.
Whallen, Mike
Wilbur & Harrington
Williams Bert
Williams & Tucker
Wilbur & Harrington
Wakefield, O. A.
Wright, F. P.B
Watts, Al. C.
Ward, Jos.
Searay, Robert
Walck, E. C.
Waters, Jack
Weir, Robert
Wills, John
Waite, H. H.
Wright, Jas. C.
Wado Frank
Woods, Musical Trio
Youtzy, Chas.
Yount, Chas.
Young Buffalo
Yackley, Mr.
Yard, Geo.

## GENTLEMEN'S LIST.

Applebr, Geo. I.
Atkinson, Wm.
Aken, Flexible
Alexander, F.
Allen & Delmain
Alvo Ernest
Adair & Dahn
Anderson, D.
Axtell, Dwight
Austin, Geo. E.
Alhambra Stock Co.
Ara, Ed.
Austin, S. J.
Austin Bros.
Aspril J. D.
Anderson Twins
Barber & Palmer
Brownlee & Reed
Bailey, R. N.
Bohme, W. A.
Broderick, P.
Bennett Billy
Born, R. A.
Brown, Lew
Briggs, A. J.
Brownlee, J. W.
Benway, Happy
Barlow & Wilson
Burnham & Barney
Bates, Chas. H.
Bissett Thos.
Beigell Gus
Barrett & Glenmore
Burke, Walt T.
Baxter, F. O.
Birch, Lew
Barrington, Sid
Burge, Ellis
Bartholomew, C.
Butler, P. W.
Books, C. M.
Baker, Joe
Bradbury Harry
Bandy & Fields
Barton, Geo. L.
Bennington, Bill & Daisy
Brown, PerceyW.
Benway, Happy
Boston Von & Co.
Bush, Albert
Bloom, Eddie
Coast, C. D.
Case, Al.
Conly, Will P.
Clothier, G. H.
Cash, Carter S.
Chipman, E. W.
Carroll, Benny
Copeland, C. C.
Calanan, Walt.
Cooke, H. M.
Chandler, Jack
Cheeks, A. M.
Cooper & Robinson
Carroll, Thos. J.
Caldwell, G. W.
Campbell & Brady
Crane-Finley C.
Cope, Chas.
Crane, Hal G.
Cowles, Eugene
Coverdale, R. J.
Curran, Chas.
Clark, Geo. S.
Carlton & Schuster
Clark's Animal Show
Colson C. H.
Clito
Clifton Jos. D.
Copeland Bros.
Carroll, Frank
Crotty, Joe
Clare, Jack
Carmody, J. F.
Carver, Frank
Cohan, Gus
Cosgrove, Ed.
Coley, Fat & Hattie
Caballos, The Cuba, B.
Colburn, J. A.
DeVole & Martin
Dixon, La
Dunn, Harry
DeSylvia Prof.
Dee, J. A.
Davis, F. E.
DeLoris, Dick
Devitt, Al. F.
De Varo, Chas.
De Wolff, J. H.
Dorany, O.
DelMonte, Al.
Dial, Eugene
Dell, C.
Dragdon, Harld.
Dale & Doyle
Dalbey, E. R.
Deal, J. B.
Davenport, C.N
Desmonds Three
Duffin Herbert
Donnelly Jas.B
Dragdon Cliffo
Dooley, J. F.
Dengon, E. H.
Duncan, C.
Dougherty, H.
DeNardo, Joe
Edwards C. F.
Emerson, Mr.
Evans Franklyn
Ebert Opera Co
Evans Benj.
Esterbrook Fred
Emmett, Chas.
Earle, Chester
Edwards & Kernel
Earnest Frank
Edman, Harry
Eagan
Ellis, Chas. E
Franks, Joe
Fagan, Barney
Fowler, C. W.
Francis, Carl
Feick, Wm. L.
Fern, Harry S.
Fern, Eddie
Fern, Sid
Flacks, O.
Fisk, Fred
Fitzsimmons, W
Flynn, Jos. J.
Fanton, Joe
Fitzpatrick Joe
Fenster M. D.
Fields, W. H.
Gore, W. B.
Garry, Frank
Grimes, Tom & Gertie
Grady, Henry
Greenway, H.
Goodman, M. H.
Ganyard, Frank
Gullnete, Sig.
Grandville & Rogers
Grossman, C.
Green, Harry
Grimsleys & Walters
Gilroy, Chas.
Goett, Geo.
Granslick, Chas.
Griffin, Ralph
Gifford, Eddie
Goodman M.H.
Grigg, Wm. A.
Green, Joe
Hamilton, Jas.
Hollenbcv, Joe
Hoepf, J.
Henley, Jos.
Hoyt's Am. Co
Hanna Albert
Heagney, Wm.
Harrington, H. J.
Hammond F.H.
Hill, Hamilton
Harper Children
Hall, R. E.
Hilderra, Chas.
Harley, Harry
Howell, Jean.
Hawkins, Jack
Holdsworth, Chas.
Howland, C. M.
Henry, Fred
Hart, Jerry Trio
Howard, Great
Harrison-West
Hunting, TonyE
Harper, L. G.
Hammond, L.I.
Harlem, Wm.
Hughes, A. W.
Hyde, Geo.
Hagen, Chas.
Hillyers Three
Henninger E. D
Harrington, F.
Irwin, Frank
Inman, Wm. A.
Jacobson C. W.
Jacobs, John H
Johnson, J. S.
Jerome & Hunter
Jennings, G. M.
Johnson, L. A.
James, Earl
Keeling, Saml
King, Law. B.
Kelley, Jewell
Kenny, A. J.
Kellam, Lee J.
Knill, M. J.
Kibble, Guy
Kohn, Mr. & Mrs. Chas.
Kibble, W. M.
Kirbrows
Keith, Gordon
Kelly, Thos. E.
King & Strange
La Vell, Frank
Le Paige, Baron
Lawrence Nelsn
Lewis, Chas. A.
Lawrence, Robt.
League, Jim & Anna
Lane & Adele
Leo, Tom
Lancaster, Tom
Leonard & Ward
Leslie, Bert
LeVard, Wm.
Lee Tung Foo
Lowanda, Tony
Lee, Wm. A.
Leo, Frank
Lindell, M.
Leonard, J. B.
LeRoy, Victor
Letford Musical
Lynn, Roy
Lehen, Frank
LaDorros, S
Link, H. F.
LeRoy, R. B.
Lasere, Fred
Libby, J. A.
Mersereau, W.B
McKnight, Jack
Marvelous Ed.
Meyer, Emile
Mandell, Rich.
Meers, Ben S.
MacRae & Levering
Mack, O. C.
Menzing, Ralph
Mitchell, G. W.
McLaughlin, L.
Miller, Harv. F.
Minnock, T. J.
McCullough Carl
Morrissey, T. P.
Murphy, E. J.
McGuinness, J. J.
Mack, Frank X.
McConpell & Simpson
McCaffrey, H.
McGlaskey, HH
McCarthy, J. A
Moulton, Scott
Mahara, Franka
Maxell, S. C.
Martin, H.
McConville, E.
Mudge & Morton
Maxwell, Tom
Marshall H. E.
Major, Fred S.
Morton, C. E.
Moore & Russel
McHugh, Jas.
Miller, Fred P.
Millman, H. R.
Marron, Jas. J.
Moriarty, W. A.
Morris Mrs. Leon
Mabel, Mlle.
Marsten, RuthL
Moore Loretta
Marden, Mae
May, Babe Nora
Miller Marie H
McCord, Irene
Martine HazelM
Merritt Sisters
Meyers, Norine
Nitram, Bessie
Nilsson, Adele
Newman, MissG.
Nina
Nauman, Nellie
Olcott Verona
Opel, Blanch
Perle, Mrs. L.
Parkinson, Miss M.
Powell, May
Phelps, Eva
Perry, Pauline
Paige, Avis
Perie Kittie N.
Pressler, Vennetta
Quinn, Roselle
Rennert Bertha
Reneer, Zelma
Regan, Marie
Raquenna Lula
Reed, Kathryn
Reynolds, Miss
Roth, Addie
Russell, Bijou
Rolande, Mrs. Geo. T.
Ruth La Petite
Stotler, Fannie
Spink, Mrs. Geo
Sperling, Adeline
Silvers, Anna
Snowden, Effie
Scott, Carrie W.
Stewart, Olvie
St. Claire, Audrey
Snyder, JessieE.
Silver, Jennie
Sutton, Mrs. B.
Thomas, Cora
Tucker, Mrs. Jac
VanCamp, Rose
Van Nally Elsie
Vanity, Mlle.
Worthington, Harriet
Wells, Marie E.
Williams Lottie
Wincherman, Nora
Wilson Leone
Williard, Marguerite
Walker, Deda
Wilsin, Lilian
Washburn, Miss B.
Wilson Gertrude
Webb, Mattie
Webber, Ruth
Williams, Eva
Yeager, Anna
York, Julia

# SAN FRANCISCO

*Special Dispatch to* THE NEW YORK CLIPPER.

COLUMBIA.—Second week of Robert Mantell.

VAN NESS.—Second and last week of Blanche Walsh, in "The Test."

NOVELTY.—Second week of Florence Roberts, with White Whittlesey, in "The Transformation."

SAVOY.—"The Virginian."

NEW ALCAZAR.—Second week of "The Man of the Hour."

ORPHEUM.—Week of 13: Bert Leslie and company, Thorne and Carleton, La Veen, Cross and company, Charles Kenna, Emma Francis and Arabian Boys, Seldom's "Venus," Five Mowatts, Kate Watson, Gus Cohen and company, kinodrome.

PRINCESS.—"Lonesome Town."

WIGWAM.—Week of 6: Boganny Troupe, Four Dancing Belles, J. C. Tremaine and company, Frank Martley, Gardner and Golder, Four Norwoods, Sallie Stembler, Wigwamographs.

NATIONAL.—Week of 6: Nord, Four Melanis, Paulinette and Piquo Columbian Comedy Four, Roberts and Fulton, William J. Coleman, Natiographs.

AMERICAN.—Hickey's Miniature Circus, Whitman Brothers, Gertrude Van Dyck, the Keltons, Emerald and Dupree, L. Cooper and company, moving pictures.

CHUTES.—Week of 7: Petroff's European Comedy Circus, Kilmer-Taylor-Wilson, Elliott and West, Jones-Williams Co., Mills and Flynn, Clotilde and Montrose, Biograph.

# Deaths in the Profession

AMELIA GLOVER, Feb. 9.
GEORGE D. NELSON, Feb. 8.
BELLE COMAR, —.
CHAS. MOSS, Feb. 8.
CHAS. E. STRASSBURG, Feb. 5.
MADAME PERIWINKLE, Feb. 11.
STEWART HOUSTON, Feb. 7.
CARRINO, Feb. 10.
LEW EDDY, —.
SOTO SUNETARO, Feb. 10.
KITTIE GRAY, Jan. 27.

# This Week's New Vaudeville Acts

TO BE REVIEWED NEXT WEEK.

EDWARDS DAVIS AND CO. (new act), Fifth Avenue.
WRIGHT AND DIETRICH, Fifth Avenue.
MRS. PATRICK CAMPBELL, Colonial.
"SNAP SHOTS," Colonial.
FIVE OLYMPIERS, Colonial.
FENTON AND CONRAD, Hammerstein's.
HARPER, SMITH AND CO., Plaza.
TOM MAGUIRE, Plaza.
KEOGH AND FRANCIS, Plaza.
DEWEY AND HALL, Plaza.

# OUT OF TOWN NEWS

**Dallas, Tex.**—Dallas Opera House (Geo. Anzy, mgr.) "The Round-Up," with Maclyn Arbuckle, week of Feb. 7.

MAJESTIC (O. F. Gould, mgr.)—Week of 6: Skremka Sisters, Eddie Cassady, Florence Modena and company, the Hilarious Quartette, East Preston, Fuller Conlan, Gruet and Gruet, Signor Giovanni, Wm. Norris and company. Large patronage is the rule.

HAPPY HOUR (Dalton & Nevills, mgrs.)—Week of 6: Walton Bros., Billy Kenney, McKinnan and Laymon, Bell's dogs. Crowded houses.

ORPHEUM (Brown & Harris, mgrs.)—Week of 6, vaudeville. Good business.

NOTES.—Dallas Press Club's initial opera was a great success. It was "The Powder Puff," with book by John Edwards. Harry Marriner and Daniel E. Neven are composers of the music. It was presented by local talent at the Majestic Theatre, 3, 4, to capacity houses. Katherine Stewart, musical director, and Jas. A. Donnelly were big factors in the success.....Maclyn Arbuckle joins "The Round-Up" here Feb. 7. Mr. Arbuckle created the leading part in "The Round-Up," but left the company last May. He jumped from New York to Dallas to resume his old part. Mr. Arbuckle spent his early days in Dallas, and still calls this place his home. He met many old time friends here.

**Houston, Tex.**—Prince (D. Weiss, mgr.) Gertrude Ewing Feb. 10-14, "The Girl of the Golden West" 15, 16.

MAJESTIC (C. A. MacFarland, mgr.)—Week of 6: Baptiste and Franconi, Gilday and Fox, Karl Hewitt and company, Eddie Mack, Dot Williams, Abbott and Minthorn Worthley, Henry Little, Nichols, Nelson and Nichols, and the Majestograph.

IMPERIAL (A. Schwartz, mgr.)—Week of 6: Rhea and Kleber De Bouts, Skates Ray, Pearl Devere, Waldo, De Vere and Gates, the Ollivers, and moving pictures.

GAIETY (J. J. Givens, mgr.)—Week of 6: Jack Muilane, Margaret Montgomery, Baby Dot, Wanda and moving pictures.

COZY (M. Wolf, mgr.—Week of 6: Inniss and Ryan, Joe Alvin, the Gagnons, and moving pictures.

PRINCESS (B. J. Parker, mgr.)—Week of 6: The Daytons, Billie Mack, Eugene Alvares, Joe E. Lennon, Carlo, Bramo Bros., and moving pictures.

THEATO (W. Hennessy, mgr.)—Week of 7: Laura Story, Weber and Weber, La Mere and Morer, and moving pictures.

VENDOME (Box Brothers, mgrs.)—Melba Palmer and company continues to interest the patrons in repertory and vaudeville.

NOTES.—The Royal, Scenic, Empire and Vaudette are still doing a good business in moving pictures.....The new Majestic will be opened on or before March 1.

**Galveston, Tex.**—Grand Opera House (Chas. T. Brian, mgr.) Lillian Russell, in "The First Night," pleased a large audience Feb. 7.

PEOPLE'S (Thos. J. Boyle, mgr.)—Week of 6: The Wren Trio, John T. Coughlan, Pete Huegal, Neary and Miller, Lakola and Lorraine, and the Majestograph. Business is fairly good.

CRYSTAL (G. K. Jorgensen, mgr.)—Week of 6: The Goyt Trio, Powers and Pauline, Ed. and Hazel Lucas, and motion pictures. Business fairly good.

**Austin, Tex.**—Hancock Opera House (Geo. H. Walker, mgr.) "Forty-five Minutes from Broadway" Feb. 21, "Three Twins" 22, 23; Marie Cahill 24, Primrose Minstrels 26.

NOTE.—Vaudeville and moving pictures doing fine business.

**Salt Lake City, Utah.**—Salt Lake (Geo. D. Pyper, mgr.) Robert Mantell, in Shakespearean plays, did good business week of Jan. 31. Wm. H. Crane, in "Father and the Boys," played to good houses Feb. 10-12.

COLONIAL (D. H. Ketcham, mgr.)—"Beverly of Graustark" did good business week of 6.

BUNGALOW (T. Cabello, mgr.)—"When Knighthood Was in Flower," by Maud Leone, played to good business week of 6.

GRAND (A. D. Jensen, mgr.)—"In a Woman's Power" did good business week of 6.

ORPHEUM (Mr. Sutton, mgr.)—Good business. Week of 6: La Titcomb, "A Night in a Monkey Music Hall," Melville and Higgins, Hyman Meyer, Ida O'Day, Knight Bros. and Sawtelle, Montambo and Martelli, the Orpheum Road Show.

MISSION (Mr. Clarke, mgr.)—Good business. Week of 3: Delmore and Lee, Bohemian Sextette, the Brothers Damm, George Wood, Mr. and Mrs. W. W. O'Brien.

**Wichita, Kan.**—Crawford (E. L. Martling, mgr.) Raymond Teal Musical Comedy Co. opened Feb. 7, for a week, in "Variety Isle."

AUDITORIUM (J. A. Wolfe, mgr.)—George Primrose's Minstrels packed the house 5. "Forty-five Minutes from Broadway" pleased a large audience 9. "A Man's a Man" 10, "Polly of the Circus" 12. The Wolfe Stock Co. played in Joplin week of 7.

PRINCESS (L. M. Miller, mgr.)—Week of 7: Diamond and Beatrice, Sam Liebert and company, Swain's cockatoos, Billy Windom, Karl Hummel, songs and pictures. Capacity business.

ORPHEUM (H. Lewis, mgr.)—The Boston Ideal Opera Co. opened a second week 7, in "Said Pasha," to good business.

MARPLE (W. Marple, mgr.)—The La Moirs and their marionettes, together with a fine run of pictures, are drawing big crowds week of 7.

YALE (J. J. Frees, mgr.)—Featuring for week of 7, the Densmore Sisters. Business good.

**Red, Weak, Weary, Watery Eyes,** Find Reliable Relief in Murine Eye Remedy. Compounded by Experienced Physicians. Conforms to Pure Food and Drug Laws. Doesn't Smart. Soothes Eye Pain. Try Murine for Your Eyes. Ask Your Druggist.

# SPECIAL NOTICE

**Owing to the necessity of going to press with this issue earlier than usual, we are obliged to leave out many advertisements and news items.**

**Baltimore, Md.**—Ford's (Chas. E. Ford, mgr.) De Wolf Hopper, in "A Matinee Idol," Feb. 14-19; "The Third Degree" 21-26.

ACADEMY (M. L. Lehmayer, mgr.)—Elsie Janis, in "The Fair Co-Ed," 14-19; Richard Carle, in "Mary's Lamb," 21-26.

AUDITORIUM (Chas. C. Stum, mgr.)—Eddie Foy, in "Mr. Hamlet of Broadway," 14-19; Marie Dressler 21-26.

HOLLIDAY STREET (Wm. F. Rife, mgr.)—"Lena Rivers" 14-19, "In the Bishop's Carriage" 21-26.

LYRIC (Bernard Ulrich, mgr.)—Metropolitan Grand Opera Co.

MARYLAND (James L. Kernan, mgr.)—The Country Circus, Griff, Dick Lynch, the Dollar Troupe, Laurie Ordway, Hoey and Lee, Simon and Gardner, Mlle. Martha.

WILSON (J. P. Dillon, mgr.)—Week of 14 the usual vaudeville programme will be given.

VICTORIA (Charles E. Lewis, mgr.)—Week of 14: Jos. Fleming and company, Hill and Brunt, the Flying Jordans, Clark Brothers, Gladys Van, Phillips and Gordan, Jimmy Cooper.

BLANEY'S (James Madison, mgr.)—Week of 14: Fly By Night Minstrels, Billy K. Wells, Harry Walman, the Three Dots, Sandford and Darlington, Burns Trio, John Whit's "Mule Circus."

LUBIN'S (L. Jacobs, mgr.)—Week of 14, motion pictures and soloists.

GAIETY (William L. Ballauf, mgr.)—The Ginger Girls 14-19, the Queens of the Moulin Rouge 21-26.

NEW MONUMENTAL (M. Jacobs, mgr.)—The Biz Review 14-19, Miss New York Jr. 21-26.

**Fall River, Mass.**—Academy of Music (Geo. S. Wiley, mgr.) "Bright Eyes" Feb. 18, 19, original pictures of "The Passion Play," benefit Fall River Lodge B. P. O. Elks, 20; Cohan & Harris' Minstrels 22.

SAVOY (Julius Cahn, mgr.)—Week of 14: Dorothy De Shelle and company, Gavin, Platt and Peaches, Lester Brothers, Creighton Sisters, Lewis and Harr, Corcoran and Dixon, Rice, Sully and Scott, Dan Harrington, and optiscope. Capacity business.

BIJOU (L. M. Boas, mgr.)—Week of 14: The Van Cooks, Onri-Orthrope and company, Winters Comedy Four, Art Spaulding, and motion pictures. Business good.

PREMIER (L. M. Boas, mgr.)—Week of 14: Johnny Fields Jr., Dennette Sisters, Thomas J. Crowley, Chevriel, and motion pictures.

NICKELODEON (Walter Bigelow, mgr.)—Week of 14: Cunningham and Ray, Fred Murray, Dunning and Wiley, Minnie Russell, Miss Adams, and optiscope.

**Worcester, Mass.**—Worcester (J. F. Burke, mgr.) "Love Among the Lions" Feb. 14. Coming: "The House Next Door" and "Under Southern Skies."

FRANKLIN.—Week of 14, Thomas Jefferson, in "Rip Van Winkle." The Rays, in "King Casey," next. The policy of this house has been changed from melodrama to popular priced musical comedy, etc.

POLI'S (J. C. Criddle, mgr.)—Week of 14: The Rolfonians, Henry Horton and company, in "Uncle Lem's Dilemma;" Latoy Brothers, Van Hoven, Wormwood's dogs and monkeys, Bowman Brothers, Barry and Wolford, electrograph. Business excellent.

**Lawrence, Mass.**—Opera House (John R. Oldfield, mgr.) House was dark week of Feb. 7. "Bright Eyes" 14, Cohan & Harris' Minstrels, with Geo. Evans, 18.

COLONIAL (John F. Adams, mgr.)—Week of 14: Tom Nawn and company, Camille Trio, the Two Pucks, Goff Phillips, Vance and Worden, Esmeralda, Sully Family, pictures.

**St. Paul, Minn.**—Metropolitan Opera House (L. N. Scott, mgr.) "Arsene Lupin" week of Feb. 18. "The Missing Girl" week of 20. Manager Scott returned 9, from a trip to New York.

ORPHEUM (H. W. Herong, mgr.)—Big houses. Week of 14: Helen Grantley, Butler and Bassett, Hayes and Johnson, Frank Tinney, Cross and Josephine, Nonette and Mankin.

GRAND (Theodore L. Hayes mgr.)—"Brown of Harvard", week of 18. "The Time, the Place and the Girl" week of 20.

MAJESTIC (D. Jack Bondy, mgr.)—Business good. Week of 14: Stanley-Edwards and company, Frank Mostyn, Keley and company, Woodward, the Abearns, Nanita and Verita, Joseph Cataldo.

STAR (Arthur Mueller, mgr.)—The Avenue Girls week of 13. The Century Girls week of 20.

MENTION.—Maud Allan at the Auditorium, S. drew big.....Business was good at the Gaiety week of 6, with Reed and Ferguson, and Lillian Warren, and motion pictures. For week of 13: Ashmore and Wilde, black face team, and the motion pictures.

**Minneapolis, Minn.**—Metropolitan (L. N. Scott, mgr.) "The Kissing Girl" week of Feb. 13.

LYRIC (W. M. Koening, mgr.)—William Faversham, in "Herod," week of 13.

BIJOU (Theo. L. Hays, mgr.)—"The Man of the Hour" week of 13.

GAIETY (S. B. Simon, mgr.)—Rialto Rounders week of 13, the Merry Whirl week of 20.

DEWEY (Archie Miller, mgr.)—The Century Girls week of 13, the Merry Maidens week of 20.

ORPHEUM (G. E. Raymond, mgr.)—Week of 13: Ben Welch, Hebrew impersonator; Howard's ponies and dogs, Walsh-Lynch company, in "Huckin's Run;" Bison City Four, Zanettos, Sisters Dagwell, Veronica and Hurl-Falls.

UNIQUE (J. Elliott, mgr.)—Week of 14: Dolan and Lenharr, Marcia, Fox and Ward, La Selle and Lind, Myrtle Ryrne and company, Arthur Perry.

MILES (Wm. Gallagher, mgr.)—Week of 14: Lagarde Troupe, Frank Whitman, dancing violinist: Three Kelcey Sisters, Lahl, Cecil and Avery, Charles Howlston, whistler; Farmer Hines' Barnyard Circus.

**New Haven, Conn.**—Hyperion (Messrs. Shubert, mgrs.) Jefferson De Angelis did well Feb. 7. Madame Nazimova 15, 16.

POLI'S (S. Z. Poli, mgr.)—Week of 14: Berzac's Circus, Binns, Binns and Binns, Ray and Nice, Victoria Four, Alcide Capitaine, Porter J. White, Frank Rogers.

**Louisville, Ky.**—Macauley's (John T. Macauley, mgr.) "The Thief," Feb. 10-12, to large audiences. Fritzi Scheff 14-16, Anna Held 17-19.

MASONIC (Chas. A. Shaw, mgr.)—This house will be dark week of 13.

AVENUE (Frank Shriner, mgr.)—"Mrs. Wiggs of the Cabbage Patch" week of 13.

GAIETY (Al. Bourlier, mgr.)—Parisian Widows 13-19.

BUCKINGHAM (Horace McCrocklin, mgr.)—Sam T. Jack's Co. week of 13.

MARY ANDERSON (James L. Weed, mgr.)—Week of 13: Hyams and McIntyre, Piler, Wynn and Lee, George Bloomquest and company, Big City Quartette, Franklin and Standards, Perry and White, Two Hardts, kinodrome. Business good.

**Paducah, Ky.**—Kentucky (Carney & Goodman, mgrs.) the house was dark week of 7. "Ma's New Husband" 12, Latimore & Leigh Stock Co. 14-19. "Buster Brown" March 2, "Faust" 12.

**Milwaukee, Wis.**—Davidson (Sherman Brown, mgr.) May Robson Feb. 13-16, dark 17-19, Margaret Anglin 21-23, "The Servant in the House" 24-27.

ALHAMBRA (R. H. Behne, mgr.)—William Faversham 13-16, "Mr. Hopkinson" 17-19, "The Battle" 20-26.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 14 includes: Fred Walton, Ed. F. Reynard, the Six Glinserettis, Howard and Howard, Sig. Travato, Sig. Luciano Lucca, Les Mysoglis, Elsworth and Linden, and the Majestiscope.

BIJOU (J. R. Pierce, mgr.)—"School Days" 13-19, Thurston, magician, 20-26.

SHUBERT (Arthur S. Friend, mgr.)—The Friend Players present "Thelma" 14-20.

STAR (F. Trottman, mgr.)—Jersey Lilies 13-19.

GAIETY (J. J. O'Brien, mgr.)—Waldron's Trocaderos played to large houses 6-12. Frank Finney and Frank Ross being the hits of the show.

CRYSTAL (Thos. Saxe, mgr.)—Bill week of 14: osman Bros., Four Magnanis, Ralph Cummings and company, Carroll and Cooke, Mildred and Lester, Crystalgraph.

EMPIRE.—Bill week of 14: Austin's animals, Earl and Wilson, the Langdons, Harry Adler, Theo. Willmonk, and Empirescope.

COLUMBIA (H. Trinz, mgr.)—Bill week of 14: Florence Troupe, Goldsmith and Hoppe, Grace Armore, the Cavannas, Harry Gluckstine, and Columbiagraph.

**Racine, Wis.**—Racine Theatre (Daniel M. Nye, mgr.) Norman Hackett Feb. 19, "The Girl at the Helm" 20, "The Servant in the House" 23.

BIJOU THEATRE (F. B. Stafford, mgr.)—Bill of week 14-20 includes: Merodia Troupe of Cyclists, Meyer Bros., Botton Bros., Ruth McCoy, Deep Stuff McKee and moving pictures. Large business.

ORPHEUM, PALACE AND DREAMLAND, moving picture houses, all doing nicely.

NOTES.—Elks' social sessions Saturday evenings are frequently enlivened by vaudeville acts from the Bijou.....Elks at present are debating the taking management of the St. Luke's Hospital, and lending it their aid and prestige.

**Kansas City, Mo.**—Willis Wood (O. D. Woodward, mgr.) this week, "The Servant in the House." Next week, "The Climax."

SHUBERT (Earl Steward, mgr.)—This week, Jules Layolles' French Grand Opera company. Next week, William Faversham.

GRAND (Hudson & Judah, mgrs.)—This week, "The Squaw Man." Next week, "The Newlyweds and Their Baby."

ORPHEUM (Martin Lehman, mgr.)—Last week's bill continued to pack them. This week: Edna Aug, the Avon Comedy Four, the Carmen Troupe, Hopkins and Axtell, the Juggling Normans, Emily Greene and company, and "Charles the First."

GILLIS (E. S. Brigham, mgr.)—This week, "Young Buffalo in New York."

GAIETY (A. K. Wilbur, mgr.)—This week, the Star and Garter Company. Next week, the Parisian Widows Company.

CENTURY (Jos. Donegan, mgr.)—This week, Jardin de Paris Girls Company. Next week, the Brigadiers Company.

CONVENTION HALL (Louis Shouse, mgr.)—The Rhoda Royal Circus, twice daily, week of 14. This is the annual benefit week of the local shrine, and big business is in sight.

**Joplin, Mo.**—Joplin (W. H. Wood, mgr.) "The Prince of To-night" Feb. 14, "Brewster's Millions" 16.

LYRIC (Chas. E. Hodkins, mgr.)—Bill 6-9: The Three Lucifers, Jennings, Jewel and Barlow, "The Dope, the Dutchman and the Girl." Bill 10-12: Marie Montrose, McCall Trio, Edna Davenport.

CLUB (Louie Ballard, mgr.)—Corrine Snell, in "The Only Law," 6.

NOTES.—The Royal and Theatorium play illustrated songs and moving pictures..... The Electric Theatre plays one act vaudeville, moving pictures and illustrated songs.

**Tacoma, Wash.**—Tacoma (C. H. Herald, mgr.)—"Brewster's Millions," with Royal Tracy, Feb. 8; Louis James, in "Henry the VIII," 10; McIntyre and Heath, in "In Hoyt," 11, 12.

GRAND (Dean B. Worley, mgr.)—Week of 7: Lawrence Crane, assisted by May Crawford and company; Hickman Brothers and Reta Merrill, Sisters De Faye, Deralda and Zendo, Bernard and Orth, Elsie Harvey and the Goldie Boys, songs and pictures.

PANTAGES' (W. J. Timmons, mgr.)—Week of 7: Mme. Louise and her Darwinian Demonstrators; Friend and Downing, Gulliver's Lilliputians, Lazarre Trio, Bartlett and Collins, songs and pictures.

**Jamestown, N. Y.**—Samuels' Opera House (J. J. Waters, mgr.) David Higgins, in "His Last Dollar," Feb. 11, good show. "The Mumming and the Humming Bird" 12, matinee and night, pleased. Thirteenth Separate Co. Band (local) 13, matinee and night, big business. Nancy Boyer Stock Co. 14-19, Richard Carle 21, Al. Wilson 24, "St. Elmo" 28.

LYRIC (H. A. Deardorff, mgr.)—Vaudeville and pictures.

**Schenectady, N. Y.**—Van Curler (Chas. McDonald, mgr.) Emma Bunting, in "Princess of Patches," Feb. 14-19.

MOHAWK (Chas. Taylor, mgr.)—Mardi Gras Beauties 14-16, Lid Lifters 17-19.

ORPHEUM (F. N. Breymaier, mgr.)—Four acts of vaudeville, changed twice a week, and motion pictures.

DOME AND CRESCENT give motion pictures and vaudeville.

**Troy, N. Y.**—Rand's Opera House (H. T. Thompson, mgr.) "Love Among the Lions" Feb. 15.

LYCEUM (Wm. H. O'Neil, mgr.)—Harry Montague's Fashion Plates 14-16, T. W. Diskins' Yankee Doodle Girls 17-19.

**Auburn, N. Y.**—New Jefferson (J. F. Muldoon, mgr.) Elsie Ferguson Feb. 14, Field's Minstrels 16.

BURTIS AUDITORIUM (J. N. Ross, mgr.)—"The Beauty Spot" 16.

BURTIS GRAND (J. N. Ross, mgr.)—Harcourt Comedy Co., indefinite.

**Richmond, Va.**—Academy of Music (Leo Wise, mgr.) "The Time, the Place and the Girl" Feb. 18, "The Girl from Rector's" 19.

BIJOU (Chas. L. McKee, mgr.)—Yorke and Adams, in "In Africa," week of 14.

COLONIAL (E. P. Lyons, mgr.)—Week

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## OUT OF TOWN NEWS

**Buffalo, N. Y.**—Star (Dr. P. C. Cornell, mgr.) Henrietta Crosman, in "Sham," Feb. 14-16. "Love Among the Lions" 17-19. "Three Twins" 21-26.

SHEA'S (M. Shea, mgr.)—Week of 14: Charlie Case, Eleanor Gordon and company, Elizabeth Murray, Reiff Bros. and Mackey, Great Ernests, and Annette Kellermann.

ACADEMY (E. J. Wilber, mgr.)—"McFadden's Flats" week of 14. Al. W. Martin's "Uncle Tom's Cabin" 21-26, followed by "The Girl Detective," which concludes this theatre's season March 6, when this popular priced old headquarters will be turned over to the new owners, Mark & Brock, who will immediately commence its rebuilding and transformation for vaudeville, Manager Wilber remaining with the new interests.

LYRIC (J. Laughlin, mgr.)—Richard J. Jose, in "Silver Threads," week of 14. Sunday night vaudeville and pictures now a popular feature here.

TECK (J. Oshei, mgr.)—"Dick Whittington" 14-19. "Is Matrimony a Failure?" 21-23, Blanche Bates 24-26.

LAFAYETTE (Bagg & Bulkley mgrs.)—Miner's Americans 14-19, Imperials 21-26.

GARDEN (C. White, mgr.)—Gay Masqueraders week of 14, Rice & Barton's Big Gaiety Co. 21-26.

BROADWAY ARSENAL—Automobile Show, with Kilties' Band 14-19.

CONVENTION HALL (H. L. Meech, mgr.)—Mendelssohn Choir and Theodore Thomas Orchestra 14.

**Rochester, N. Y.**—Lyceum (M. E. Wolff, mgr.) Robert Hilliard, in "A Fool There Was," Feb. 14-16; Henrietta Crosman, in "Sham," 18, 19; "The Servant in the House" 21-23.

NATIONAL (Harry Hurtig, mgr.)—Mabel Hite, in "A Certain Party," 14-16.

COOK OPERA HOUSE (Frank R. Parry, mgr.)—Wanted by the Police" 14-16, Charley Grapewin 17-19.

BAKER (D. M. Cauffman, mgr.)—The closing week of Bert Lytell and stock company begins 14, with "The Dictator."

TEMPLE (J. H. Finn, mgr.)—Annette Kellermann, "The Diving Venus," finished a two weeks' engagement 12. During her stay all attendance records for a local vaudeville house were broken.

CORINTHIAN (Fred Strauss, mgr.)—S. R. O. business. The Behman Show week of 14.

**Albany, N. Y.**—Harmanus Bleecker Hall (J. Gilbert Gordon, mgr.) Lew Dockstader's Minstrels Feb. 15.

PROCTOR'S (Howard Graham, mgr.)—Crowded houses. Week of 14: Ryan and Richfield company, Thurber and Madison, Nichols Sisters, Howard Bros., Robt. De Mont Trio, Fred Watson, and Nichols and Croix.

EMPIRE (Jas. H. Rhodes, mgr.)—The Lid Lifters 14-16, Mardi Gras Beauties 17-19, Golden Crook 21-28, Behman's Show 24-26.

GAIETY (H. B. Nichols, mgr.)—Yankee Doodle Girls 14-16, Fashion Plates 17-19, Town Talk 21-23, Lady Buccaneers 24-26.

**Bridgeport, Conn.**—Jackson's (Ira W. Jackson, mgr.) good business. Week of Feb. 14: King's Ladies' Philharmonic Band, Weston and Young, Dorothy Manners, Fentell and Valerie, and Jack Pyle. James K. Hackett 16.

POLI'S (Louis Garvey, mgr.)—Good business. Week of 14: "Peter," the man-monkey; Elsie Boehm, Charles A. Mason and company, C. W. McDonald, Vernon, the ventriloquist; Lester and Manning, La Maze and Quail, the Finn Acrobats, and the electrograph.

NOTE.—Lillian Reinsch, an acrobat, and performer with the Konyok Troupe, with the Barnum & Bailey Show, and Adolph Konyok, of the same troupe, were united in marriage at the town clerk's office in this city, on the afternoon of 12. Two weeks ago Amanda Konyok, a sister of the groom mentioned above, became the wife of Anton Weber, the ceremony taking place in the town clerk's office. They, too, are performers with the Konyok Troupe.

**Waterbury, Conn.**—Poli's (Harry Parsons, mgr.) "Love Among the Lions" played its initial performance, to a good house, Saturday, Feb. 5. "The Queen of the Moulin Rouge" did well 7. "The Traveling Salesman" cancelled 9. "The Man Who Owns Broadway" had capacity 10. "Bright Eyes" 12, James K. Hackett 15.

JACQUES' (Vivian Whittaker, mgr.)—Week of 14: Spink and Lynn, Dunbin-Redcay Troupe, Dale and Boyle, Al. Carleton, Lewis McCord and company, Reed and Smith, Jacquescope.

**Indianapolis, Ind.**—English's Opera House (Ad. F. Miller, mgr.) Anna Held, in Miss Innocence," Feb. 14, 15; "Ismel" 17, "The Golden Girl" 18, 19.

PARK (Dickson & Talbott, mgrs.)—Black Patti 14-16, George Sidney 17-19, "The Sporting Deacon" 21-23, "The Man of the Hour" 24-26.

MAJESTIC (B. J. Relly, mgr.)—The Forepaugh Stock Co., in "Under Southern Skies," week of 14; "St. Elmo" week of 21.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.)—Week of 14: Mlle. Dazie, Tuscany Troubadours, McConnell and Simpson, the Great Calcedo, Crouch and Welch, John Well, Lane and O'Donnell, Arcadia, and the kinodrome.

COLONIAL (Cecil Owens, mgr.)—Week of 14: The Dohertys, Menetekel, Jones and Grant, Brenk's Parisian Models, Besnah and Miller, Bessie Leonard, Julian Eltinge, and the Colonialscope.

EMPIRE (H. K. Burton, mgr.)—The Frolicsome Lambs week of 14, Dave Marion and Dreamland Burlesquers week of 21.

**Canton, Ill.**—Grand (J. W. Gosnell, mgr.) "St. Elmo" Feb. 16, "The Girl of the Mountain" 19, the burlesquers 25, the Elks' Minstrel Show (local) March 4, 5.

VARIETIE has been dark for past two weeks, but will open about 21.


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**Western Bureau of the New York Clipper, 505 Ashland Block, Randolph and Clark Streets.**

FEB. 12, 1910.

The past week, theatrically, has been an auspicious one. "Miss Philura," "Miss Patsy" and "Miss Nobody from Starland" have all scored signal successes. "The Follies of 1909," Rose Stahl and "The Man of the Hour" have returned, and are renewing old acquaintances and making new friends. The season thus far has clearly demonstrated that plays of merit will always get the money. Changes for week Feb. 13 are Lew Fields, in "Old Dutch," at the Garrick, and the usual weekly shifts.

ILLINOIS (W. J. Davis, mgr.) — "Seven Days" is still making good at this playhouse.

POWERS' (H. J. Powers, mgr.)—Rose Stahl, in "The Chorus Lady," is back in town, and all Patricia O'Brien's old friends, and many new ones, are at this house getting acquainted and renewing old friendship with Jas. Forbes' slangy classic.

GARRICK (H. C. Duce, mgr.)—Wm. Faversham, in "Herod," closes to-night. The play was well received here. Lew Fields, in "Old Dutch," 13.

COLONIAL (Geo. Lederer, mgr.)—"The Love Cure," in which Charles Ross and Elsie Bowen are featured, continues to do well. Adeline Genee, in "A Silver Star," follows 20.

STUDEBAKER (E. J. Sullivan, mgr.)—"Miss Philura," with Chrystal Herne, is pleasing good sized crowds. "The Fourth Estate" follows 28.

AUDITORIUM (M. Adams, mgr.)—Eva Tanguay and "The Follies of 1909" have returned to this theatre for a two weeks' sojourn. Practically the same company as before are here with the Ziegfeld revue, and the return visit promises to be a profitable one for the Follies.

CHICAGO OPERA HOUSE (Geo. Kinsbury, mgr.)—"Miss Patsy" is in its second prosperous week, and bids fair to last a long time to come.

MCVICKER'S (G. C. Warren, mgr.)—"The Man of the Hour" holds the boards here this week. A very capable cast help make this political drama liked by the large audiences attending the theatre. On Lincoln's Birthday souvenirs will be given to commemorate this event.

GRAND (H. Askin, mgr.)—"The Fourth Estate" continues to crowd the Grand nightly. Grace George, in "A Woman's Way," 21-26.

ZIEGFELD (W. Ziegfeld, mgr.)—This theatre is temporarily dark, but will re-open in the near future as a regular playhouse.

OLYMPIC (S. Lederer, mgr.)—Thos. Ross, as "The Fortune Hunter," is still playing to good business, and will stay a while longer.

GREAT NORTHERN (H. C. Duce, mgr.)—This house will be closed for four weeks, to redecorate, and will then re-open about March 5 with the Drury Lane spectacle, "Dick Whittington," featuring Louise Dresser and Kate Elinore.

GLOBE (J. H. Browne, mgr.)—Emil Berla continues to do a nice business here with "Mausefallen Haendler." "Love Island" 13, "A Woman's Way" 20.

CROWN (Carruthers & Rixon, mgrs.)—Florence Gear, as "Fluffy Ruffles," is pleasing the Northwest-siders this week. The music is a big hit, and the company is well balanced. "St. Elmo" 13, "Arizona" 20.

NATIONAL (W. Clifford, mgr.)—Owing to the immense business of "St. Elmo," Manager Clifford gave two extra matinees this week. "The Heart of Alaska" 13.

PRINCESS (W. Singer, mgr.)—The second week of "Miss Nobody from Starland" finds business brisk and the piece going smoothly. Bert Baker replaces Hallen Mostyn Saturday, 12, otherwise the cast remains the same.

CORT (U. J. Hermann, mgr.)—"The Girl in the Taxi" is still packing the theatre, and will certainly stay until late in the Spring.

ALHAMBRA (Weber Bros., mgrs.)—Knickerbocker Burlesquers and "The Girls of Beautyburg" are giving two good shows each day. The Alhambra reports good business. Feb. 13, Trocaderos; Jersey Lilies 20.

APOLLO THEATRE (R. Levy, mgr.) — Bill week of 13: Millar Musical Four, Maxsher Bros., Hugh Emmett and company, Eddy Kane and the Sanburg Sisters are offerings week of 13.

ARCH THEATRE (Arthur Harvis, mgr.)—Bill week of 13: Baker and Cornelia, Hubert company, Connor and company, Schwah and Kuen, and Blanche Kruger comprise the well balanced bill for week 13.

LA SALLE (H. Singer, mgr.)—"The Flirting Princess" is packing them in every performance. Vera Michelena, Joseph Smith, John Rausone, Harry Pilcer and Knox Wilson continue to please the patrons at this house. Engagement indefinite.

WHITNEY (F. O. Peers, mgr.)—Grace La Rue and Sydney Grant, as the leads in "Molly May," continue to make friends.

CRITERION (Joe Pilgrim, mgr.) — "From Sing Sing to Liberty" is drawing to fine houses, with Cunning, the great jail breaker, as an added attraction. "Rocky Mountain Limited" week of 13.

COLLEGE (C. B. Marvin, mgr.)—The Marvin Stock Co. has been offering the dramatized version of Bertha M. Clay's "Dora Thorne." "Wife in Name Only" 13, "Brewster's Millions" 20.

ACADEMY (Wm. Roche, mgr.)—"My Tomboy Girl" this week. "The Boy Detective" 13.

MAJESTIC (L. B. Glover, mgr.)—Week of 14: Fanny Ward and company, Tom Edwards, "Swat Milligan," Meredith Sisters, Julius Tannen, Lester and Kellett, F. Rubens, Bobby Pandur and Brother and the kinodrome will make up a well balanced bill.

HAYMARKET (W. Newkirk, mgr.)—Week of 14: Amy Buttler and Boys, Vittorio and Georgetto, Carlin and Clark, Chiquita, Ethyl Young, Gould Sisters, Manley and Sterling, Three California Girls, James F. MacDonald, and the kinodrome.

STAR (W. J. Carmody, mgr.)—Week of 14: "Hands Up," Clifton Woolridge, A Ba Be, White and Simmons, Musical Goolmans, Agnes Mahr, Charles E. Conway and company, Two De Comas and the kinodrome comprise the bill.

AMERICAN (W. T. Grover, mgr.)—Week of 14: "Ma Gosse" is featured again. Gaston Sylvester and Edne Mollon are the chief entertainers. "Ma Gosse" is unusually long for a vaudeville act, and shows every phase of Parisian life. Nellie McCoy, Johnny Ford, Edsall Forbes and company, and Brown and Nevarro help make up a fine bill.

BIJOU (Wm. Roche, mgr.) — Go-Won-Go Mohawk, the famous Indian actress, presenting her play, "The Indian Mail Carrier," with plenty of real Indians, action and horses, are keeping the patrons of the Bijou enthused. "The Woman in Black" 13, "A Girl of the Streets" 20.

EMPIRE (I. H. Herk, mgr.)—The Merry Maidens," with Sam Rice as the feature, are keeping West Madison Street in good humor. Two burlettas are offered which are pleasing. Fay Foster 13.

PRESIDENT (J. A. Levinson, mgr.) — Bill week of 13-15: Levigne and Jaffe, Owen Hoffman and company, Ben Turpin and the Prentice Four. Bill 16-19: Shean and Warren, Musical Defayes, George Evers, Warren, La Grecia and Warren.

JULIAN (J. G. Conderman, mgr.)—Bill week of 13: John Zimmer, Dorothy Vaughan, the Musical Kingsburys, Chas. Sweet, and Davy and Pony Moore.

WILSON AVENUE (Chas. Hagedorn, mgr.)—Bill 13-15: Musical Defayes, Canfield and Carleton, Bush and Peys, Jack Roche and Sophie Tucker. Bill 16-19: Prentice Four, Canfield and Carleton, Victorine and Zollar Sisters and Sophie Tucker.

COMEDY (J. G. Burch, mgr.)—Week of 13: Master Richards, Melrose Comedy Four, Gertrude Lee Jolsom and company, Martini and Maxmillian, Medle, and the Two Le Clairs.

LINDEN (C. S. Hatch, mgr.)—Bill 13-15: George Wilson, the Rinaldos, Chartres Sisters, Bush and Peyser. Bill 16-19: Musical Defayes, Keifer and Kline, George Wilson and Clayton and Drew Players.

NEW TREVETT (S. W. Quinn, mgr.)—Bill week of 13: Fanny Rice, the Six Asahi Troupe, Treat's seals and sea lions, Gerard and Gardner, the Four Venetians, Al. Lawrence, Wolf and Zadelle, Russell and Church, and the Trevettscope.

EUSON'S (S. J. Euson, mgr.)—Al. Reeves' Beauty Show is doing a nice business at Euson's this week. The Beauty Chorus is much admired, and is an aggregation of handsome women. Reeves could go on forever in Chicago, playing to packed houses.

FOLLY (J. A. Fennessy, mgr.)—Tom Miner's Bohemian Burlesquers at this house continue to please, and present a rip-roaring show. The scenery and costumes are 'way above the average burlesque show. Follies of the Day 13.

STAR AND GARTER (Wm. Hyde, mgr.)—Robinson's Show 13, Girls of Happyland 20.

COLUMBIA THEATRE (W. P. Shaver, mgr.)—Bill week of 7: Brooks Comedy Co., Al. Warda, Ethel Gilkey, Fenner and Wilson, and Charles Gaylor.

CRYSTAL THEATRE (Frank Schaefer, mgr.)—Bill week of 7 comprised: Madame Gertrude, the Great Windecker Band, Cora Thomas, Edmunds and Healey, and Willson and Stonaker.

GARFIELD THEATRE (Fred W. Schaefer, mgr.)—Bill week of 7 was comprised of: The Great Albini, Boylan Trio, Victor Vass, Jack Dale's Four College Kids, the Four Hirschhorns, and Bessie Allen.

LYCEUM THEATRE (Fred Linick, mgr.)—Bill week of 7 comprised Blossom Robinson and Nell Brinkley Girls, the Wesleys, Billie Link, Mr. and Mrs. Chas. T. Ellis, and Jimmie Green.

VIRGINIA THEATRE (J. V. Ritchey, mgr.)—Bill week of 7 comprised: Riva Larsen Troupe, O. Connor, Saunders and Elliott, Wilson and Mack, Rifner and Cooke, and Terry and Elmer company.

THIRTY-FIRST STREET THEATRE (Hugo Freels, mgr.)—Bill week of 7 included: Hugh McCormick, Rice Bros., Three Masqueria Sisters, and the Two Wrens.

FRANKLIN THEATRE (Gisel & Bechman, mgrs.)—Bill week of 7 was composed of Quaker City Quartette, the Great Lawrence and company, Rankin and Tasso, and Donald Graham.

APOLLO THEATRE (R. Levy, mgr.)—Bill week of 7 included: Millar Musical Four, Wansher Bros., Hugh J. Emmet and company, Eddie Kane, and Sandberg Sisters.

PEKIN THEATRE (Robert Motts, mgr.)—Bill week of 7 was composed of: Melroy Trio, Seven Kid Kidders, Texico, Raimund and Goode, Tom Powell, St. Laurent, the Musical Vers, and Madge Clinton and Boys.

PREMIER THEATRE (Chas. Schaefer, mgr.)—Bill week of 7 was composed of: Ciemo and Ciemo, Bisbee and Connolly, Marian Clifford, Temple and O'Brien, Mills and Wilson, Kyrozo, Arthur Higgins, and Daisy Delance.

PALAIS ROYAL THEATRE (J. F. Ryan, mgr.)—Bill week of 7 was composed of: Kelley and Catlin, Madie, the Diamond Girl, Sam K. Otto, Dode Hallsman, and Webber Sisters, and Small, Price and company.

BIJOU DREAM THEATRE (Sigmund Faller, mgr.)—Bill week of 7 was composed of: Sefton and Deagle, the Beaudrys, Musical Walton, Lizette Fuller, Andy and Jennie Adams, Herbert Rankin, the McCarvers, Edith Millard.

GEM THEATRE (Chas. Schaefer, mgr.)—Bill week of 7 was composed of: White and Rood, Hasting and Armond, Julia Hanson, Kent and Wilson, Chinee Walker, and the Imhoffs.

ELITE THEATRE (Chas. Michelstetter, mgr.)—Bill week of 7 was composed of: Dancing Stuarts, Luttringer, Lucas and company, and McGarvey.

ESSEX THEATRE (Bilharz & Lewis, mgrs.)—Bill week of 7 was composed of: Laurent Trio, Grace Coyne, and Stark and Ryan.

ASHLAND THEATRE (A. E. Weidner, mgr.)—Bill week of 7 was composed of: Julia Romaine and company, Davis and Cooper, Nellie Martini, Burkhart and Berry.

BROOKLINE THEATRE (Triangle Amusement Co., mgrs.)—Bill week of 7 was composed of: Bob Lockhardt and company, and the Zolas Sisters.

LONDON DIME MUSEE (W. J. Sweeney, mgr.)—The usual good attractions in this class have been supported by splendid attendance.

### AFTERMATH.

Fern Foster, who plays the girl Alaska, in Henry Cary's play, "The Heart of Alaska," which comes to the National next week, was formerly private secretary to Col. Henry Muterson, of *The Louisville Comic Journal*.

Al. Vanarx, magician, played the Lyric Theatre, Mattoon, Ill., this week with his full show, and takes to the road 13, under the guidance of the Doutrick Agency.

The Actors' Church Alliance held a reception Monday, 7, at the Stratford Hotel, in honor of the members of the "Seven Days" Co., now playing at the Illinois Theatre.

John Slavin, who appeared here as the unfortunate Air King, will be the principal comedian in "The Sky-Lark," a new musical comedy.

The Adams, Andy and Jennie, are offering their Dutch comedy sketch at the Bijou Theatre, and are finding much favor with the audiences.

The censor, who witnessed Maud Allan's version of Salome last Sunday afternoon, gave it the stamp of his approval.

Two boys who have doubled up and will do an act together, are Allan Summers and Lee Barth. This act should be a knockout, as these boys are clever performers.

Joe Kirby wishes to announce that he has severed his connections with the team of Horn and Horn, and that hereafter he will be better known as Joe Kirby, "The German Philosopher." He has written a new and original act for his own use, which he will produce shortly. It is a burlesque political speech, entitled "If I Were President."

Al. Reeves' Big Beauty Show has, besides Reeves, Jennie Lawford, a wonderful soprano, as one of the features of the show. Reeves gets a great hand on his song, "Give Me Credit, Boys." Euson has the usual wrestling matches as added attractions on Wednesday nights. Friday is amateur night.

Florence Reid, the eighteen-year-old prima donna, has scored one of the successes of "The Love Cure." Henry Savage has provided a special "Love Cure" orchestra. Elgie Bowen and Chas. Ross have stormed the town as the principals of the piece. It seems three weeks is too short a time for such a really good musical comedy to stay with us.

After taking over the lease of the Great Northern Theatre and re-naming the house "Shubert's Great Northern," the management are reseating and redecorating the auditorium. The color scheme is mulberry and gold. Girl ushers will seat the audience. The main entrance is to be on Jackson Boulevard. The Shuberts hope to acquire two more houses, which will give them four theatres in Chicago. H. C. Duce will be the manager.

Wm. Anthony McGuire, the rising young Chicago playwright, has been unfortunate, inasmuch as his play, "The Heights," with Frank Keenan as the star, has been taken off the stage as another of the season's failures.

Lillian Drew (Mrs. Murray Clayton), of Clayton & Drew Players, mourns the death of her father, Phillip Franklin, a well known furrier in Chicago. Interment was held at Minneapolis, Minn., Feb. 8. Besides Miss Drew, Belle Desmond, with "The Girl from U. S. A." Co.; Thelma Lyons, leader of Lyons' Ladies Orchestra; Clara Shaw, the opera singer, are the other daughters of the deceased.

Maud Allan gives the last of her Salome dances at the Auditorium Saturday, 12. The Chicago critics have been almost unanimous in their praise of Miss Allan's art.

### A TEXAS GIRL WEDDED.

Frances Abigail Hill, who played the cashier in George Beban's comedy sketch, "The Sign of the Rose," at the Columbia, Cincinnati, was married on the last afternoon of the engagement in that city to Henry W. Burton, a traveling man, of Cleveland. The bride is twenty-one, and the groom twelve years her senior. She is a Paris, Tex., girl, and for a time was in the chorus of "A Yankee Prince." The honeymooners moved on to Philadelphia.

### CINCINNATI BOX OFFICE RECORD.

The Orpheum, I. M. Martin's Walnut Hills vaudeville house, established a new Cincinnati record during the engagement of Maud Odell. For thirty-four hours not a ticket was sold for the final three performances in which she took part. The season was a delightfully cheerful one. Every seat was reserved in advance. In the vaudeville war in Cincinnati the Orpheum has had some good winners, and a few weeks that weren't so good.

### J. J. SHUBERT IN CHICAGO.

The visit of J. J. Shubert to this city is believed to have to do with the Shuberts acquiring two more first class houses within the Loop. This will give the firm four theatres with which to play their attractions.


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## WILLIAM MORRIS TO HAVE SAN FRANCISCO OFFICE.

Information has been given out that William Morris, Inc., will open offices in San Francisco, Cal., some time during the coming Summer. The booking for the various theatres in the Western section of the Morris circuit will be principally done from that end.

The houses in process of construction and which will be ready for opening this Summer, are located in Kansas City, Mo.; Omaha, Neb.; Denver, Colo.; Salt Lake City, U., and San Francisco, Cal.

### FLORENCE BRADLEY IN NEW SKETCH.

Florence Bradley, late of the Robertson company, put on a new sketch at the Majestic, Chicago, week of Feb. 7. The vehicle was made for Miss Bradley by Edith Wyatt. It is named "The Case of Francesca." It is the story of a poor Italian seamstress whose husband is lured away by another woman. A neighbor tells Francesca of the affair, and of the woman's continually pinning flowers on the husband's coat, and when the man returns wearing the rival's boutonniere, he is stabbed by the wronged wife.

### "L'AMOUR DE L'APACHE" FOR THE AMERICAN.

"L'Amour de l'Apache," with Mons. G. Molasso and Mlle. Corio, which was one of the sensational features of "The Queen of the Moulin Rouge," has been secured as headliner at the American Music Hall this week. The original scenery and production will be presented, and the company numbers more than fifty people.

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A whole paragraph might be written about Walter A. Bohme in his amusing portrayal of Heinrick Lemphauser, "The Royal Chef," from Chicago. The funny situations he creates are most mirth-provoking. His singing of "Let Me Go Back" won repeated curtain calls at the end of the first act, and "In Chicago" and "In the Morning" also were received with encore winning applause.—MONTREAL DAILY STAR.

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## CLIPPER BUSINESS INDEX

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# P. RICHARDS' LETTER.

BERLIN, Feb. 1, 1910.

Having just closed a new five years' lease of the premises on which there is located the Berlin Bureau of THE NEW YORK CLIPPER, I consider it rather timely to submit a short accounting of the workings of this office during the past eighteen months since the same was established "to give assistance to American acts visiting Berlin and to advise European acts going to America, to receive and forward the mail of performers traveling abroad, and to keep our readers posted on everything of interest transpiring at the vaudeville houses and circuses of the continent," as THE CLIPPER then modestly remarked in its announcement.

Not only has this purpose been carried out to the letter, but besides that, this Bureau has also frequently acted as arbitrator between American acts and German vaudeville managers in several grievences; it has procured many columns of free write-ups for numerous American performers, a thing heretofore almost unknown in this country, and through the efforts of your Berlin representative a troupe of acrobats secured the necessary passports enabling them to enter Russia to fulfill their engagements in St. Petersburg and Moscow.

This Bureau has on file expressions of gratitude from most of the American acts that came over to this country during the past year, for trying to promote their interests and to secure them the proper appreciation for their offerings.

Caryl Wilbur, the popular American writer and producer of "Prospect Street 61" fame, just having "popped in" at this office while this letter is being dictated, requests us to thank THE CLIPPER most heartily for the lively interest this Bureau has manifested in his efforts to gain recognition for American sketches on the continent, and the effective moral support given to his successful showings at the Krystall Palast in Leipzig, and the Apollo Theatre in Berlin.

While the Internationale Artisten Loge recognizes the value and influence of this office and has established the heartiest of relations through the medium of its courteous president and the able editor of the official lodge publication, *Das Programm*, on the other hand there exists also the best of feeling with *Das Organ*, the only authorized paper of the "United European Managers."

No better proof of the popularity of this Bureau than the countless number of New Year's cards and congratulations which were received by us from performers and managers from all parts of the United States and Europe, for which we take this opportunity to extend our heartiest thanks.

Our system of handling and transmitting the mail addressed in care of this branch office has been a complete success, not a single complaint having reached us about any letters being delayed or having gone astray.

The comfortable reception room of this Bureau has been visited by every American manager who reached this city during the past eighteen months, amongst them such well known men as Martin Beck, of the Orpheum circuit; John Ringling, of Ringling Bros.' Circus; Max Anderson, late of the New York Hippodrome; Manager Cory and Bert Cole, of the Great Wallace Show; Frederick McClellan, of Luna Park; Samuel Gumpertz, of Dreamland fame, and others.

Many American agents, including Messrs. Pitrot, Bornhaupt, Obermayer and Sasse, made this office their European headquarters, and our reception book shows over two hundred signatures of American performers who have called on us to express their good will towards THE OLD RELIABLE.

The circulation of THE NEW YORK CLIPPER throughout Germany and Austria by subscriptions and sales of single copies has, of course, greatly increased, and every American performer who has been over here during the past year has expressed his surprise at finding the paper on file at all the principal coffee houses and in the offices of the leading managers and agents.

Your representative has made several trips to Munich, Hamburg, Leipzig, Dresden and Breslau, and throughout Austria, via Prag, Vienna, Budapest, as your publicity promoter, and even in places where the paper is not subscribed for on account of its being printed in a foreign language, still the name of THE NEW YORK CLIPPER is adopted as a household word for the leading American theatrical journal, and it sounds almost ridiculous to any one who has studied the conditions over here to hear any other theatrical paper in the United States lay claim to a larger circulation on the continent than THE CLIPPER enjoys.

The business of THE OLD RELIABLE over here, like that of its home offices, is handled in a liberal and unmercenary manner. No charges whatsoever are made for the forwarding of mail or any other favors extended to all members of the profession, performers, managers or agents.

Here is a little incident, one out of many, that illustrates the manner in which we conduct the business: An American performer, who was getting his CLIPPER regularly every week at our office, expressed one day the desire to see a copy of another American theatrical paper, which he had not been able to get anywhere since he left the States. Having a back number of the desired paper on hand, we presented it to the said party. An hour later your representative made a call at the Artists' Cafe Victoria, where he saw a "bunch" of Americans sitting around a table, amongst them the Juggling McBanns, J. W. Fitzmaurice, Ethel Whitesides, Fritz Huttmann, Miss Le Brun and several others. Upon approaching the table he overheard one of the performers remark to the one who held the "other" paper in his hand: "Hide that sheet, THE CLIPPER man is coming," whereupon the "party of the first part" smilingly said: "Why, he gave it to me!"

This little incident forms a rather striking contrast to the actions of a New York vaudeville paper, which reproduced in its columns a few weeks ago a photograph of an aggregation of about thirty of the principal American and European performers gathered in front of the Berlin office of THE NEW YORK CLIPPER, and not only failed to give us due credit for the snapshot, but even saw fit to cut out the figure of Pierre Camille (of the Camille Trio), who was represented on the picture in the act of reading THE CLIPPER.

In regards to the many photographs of performers from the United States which are being sent to this office for the purpose of having your artist draw pen sketches from them for publication in THE CLIPPER (which work is being continued free of any charge), we cannot possibly comply with the frequent request to "rush" the publication of certain pictures, as each sender will have to wait his turn, without discrimination.

The many "squibs" of European news sent to THE CLIPPER from this office, which have been distributed throughout the paper during the past year, will from now on again appear in form of a semi-monthly "Berlin Letter."


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### NEW CORPORATIONS.

The following amusement companies filed articles of incorporation with the Secretary of State, Albany, N. Y.:

Jan. 31—Marcus Loew Booking Agency, New York; formed to engage artists and performers for amusement and theatrical enterprises; capital, $1,000. Directors: Marcus Loew, Joseph M. Schenck, David Bernstein, New York City.

Jan. 31—Rochester Theatrical Exchange, Rochester, N. Y.; to purchase and lease theatre and moving picture houses; capital, $5,000. Directors: Alba W. Root, George C. Stand, Harry F. Wick, Rochester, N. Y.

Feb. 1—Siedle Studios, North Pelham, N. Y.; to manufacture and deal in theatrical properties and accessories, embracing all equipments used in theatrical productions; capital, $9,000. Directors: Edward Siedle, Gustave Weidhass, Charles M. Daly, New York City.

Feb. 1—Bernstein Amusement Company, New York; to engage in the production of all sorts of amusements, musical, dramatic, vaudeville and moving pictures; capital, $5,000. Directors: Rose Bernstein, Herman Bernstein, Bernard Bernstein, New York City.

Feb. 1—Delmar Backley-Back Railway Corporation, Buffalo, N. Y.; to deal in amusement devices, scenery appliances, musical and dramatic manuscripts and conduct amusement enterprises; capital, $25,000. Directors: John H. Brown, Delmar Garden, St. Louis, Mo.; Adam D. Jacobs, Fred W. Karcher, Buffalo, N. Y.

Feb. 2—Paul Scott Dramatic Agency and Play Bureau, New York City; to operate theatres and to buy, sell, lease and produce plays and conduct a general theatrical agency; capital, $1,000. Direcors: Paul Scott, Edward Renton, August Dreyer, New York City.

Feb. 3—Citizens Theatre Company, Buffalo, N. Y.; to maintain theatres and provide for the production of theatrical and musical performances; capital, $40,000. Directors: Edward C. Schlenker, Jay C. King, M. E. Robinson, Buffalo, N. Y.

Feb. 4—The Brighton Beach Giant Safety Coaster Company, New York City; to erect and operate amusement devices and carry on generally the business of proprietors and managers of amusements; capital, $10,000. Directors: Edwin J. Zimmer, John L. Williams, Freemont B. Malcomb, Chicago, Ill.

Feb. 4—Sun Theatre Company, Buffalo, N. Y.; to operate theatres and present musical and theatrical performances; capital, $10,000. Directors: Christian Flierl, Noble S. Butt, Silas H. Bunce, Buffalo, N. Y.

Feb. 5—Mascot Amusement Company, New York; formed to erect, maintain and operate amusement enterprises; capital, $50,000. Directors: Harry Harris, Henry G. Wiley, Edward Galinger, 299 Broadway, New York City.

Feb. 5—The United States Curtain Advertising Company, 1402 Broadway, New York; to do a general advertising business, to acquire theatres, halls, moving picture houses, parks, etc., necessary for such business; also to equip and stage theatrical and other amusement enterprises; capital, $50,000. Directors: Gustave A. Schlichting, Julius Cahn, August C. Dorner, New York City.

### BERNARD ULRICH TO MANAGE CHICAGO OPERA.

Bernard Ulrich, a well known concert manager, and at present in charge of the Lyric Theatre, Baltimore, has been made business manager of the newly formed Chicago Grand Opera Co. He will be in complete charge of the task of giving Chicago its first twenty weeks' season of opera, beginning next November, in the Auditorium Theatre.

FRED. P. HARLOW'S Chicago Ladies' Band include a number of prominent soloists. They will travel in their own private car, opening in Chicago, under the management of Jas. H. Northrop.

### WILMER & VINCENT.

That the country has not yet fully recovered from the panic of October, 1908, has been amply demonstrated during the present theatrical season by particularly bad business reported in many sections by first class and popular priced traveling companies. But that there is another factor in the field absorbing a great deal of earnings of the combination houses, is constantly becoming more apparent, and that factor is vaudeville. It must be conceded that in no other branch in theatricals are the public receiving so great value for their money as they are at the vaudeville theatre. In towns of 75,000 and 100,000 inhabitants, bills are being presented that range in price from $1,500 to $2,500 a week, at an admission fee seldom higher than fifty cents. The comparison between this form of entertainment and the traveling attraction, that can be presented at the same rate of admission, is too obvious, and the public have taken advantage of same. It seems that in the same ratio in which the managers of combination houses and traveling attractions have seen their business decrease, the up-to-date and progressive purveyor of vaudeville has seen his business enlarge.

One of the most successful firms operating in the Eastern field of vaudeville is Wilmer & Vincent. The growth of this concern from the proprietorship of a small upstairs theatre in Utica, N. Y., to their present circuit of twelve representative Eastern and Southern cities, has been a steady and substantial progress, induced by skill and good judgment. This firm is really one of the most prosperous in this particular line today, and while its business methods are never accompanied by blare of trumpets and flamboyant methods of most theatrical concerns, its conservative and standard business methods having won for the firm a high place in the esteem of both the commercial and theatrical world.

During the past season the old partnership of Wilmer & Vincent was merged into a large corporation known as the Wilmer & Vincent Theatre Co., controlling all of the former holdings of the firm. Of this corporation Walter Vincent is now president and treasurer, and E. L. Koneke, vice president, secretary and general manager. Mr. Wilmer, although holding a large interest in the Wilmer & Vincent Theatre Co., is devoting himself to travel and other business interests.

There has been little change in the Wilmer & Vincent staff of employees; in fact, the managerial frame-up of the different houses is practically the same as it has been for the past two years, Frank Hill still holding the reins over the Orpheum at Reading, and his constant increase of popularity in that city was recently shown by the presentation to him of a two karat diamond ring by the local lodge of Elks. Floyd Hopkins, who handles the Harrisburg house, is constantly attracting widespread attention by his unique advertising and the skill with which he sets his wares before the public. William T. Kirby, one of the brightest newspaper men in the Sunny South, is working hard, as usual, in Norfolk, and has maintained for his house in that city a reputation of the best. Allentown and Easton, the past season, have been handled by Fred Osterstock, who enjoys the thorough good will of both performer and patron. The destinies of Altoona are directed by Harry Hearn, and Edw. P. Lyons is still at the helm in Richmond. Geo. Carr and Stephen Butler are handling Kingston, N. Y., and Portsmouth, Va., respectively. The remainder of the line-up is the same as formerly.

The booking department is at present in charge of Jule Delmar, ably assisted by A. Frank O'Brien.

JAMES R. WATERS played the week of Jan. 31 in Chicago. He writes: "After the first performance I was handed eight weeks of big time, by C. E. Bray."

### PETITION FOR NEW CHILD LAW IN MASSACHUSETTS.

Theatrical managers of Massachusetts have presented a petition to the State Legislature for a law (Senate bill 128), the substance of which is that children under fifteen years be permitted to appear in speaking parts in plays after having obtained a license to do so from a town or city official, providing that the employment is not of a nature to corrupt the morals or impair their health. Each applicant must state time and nature of the employment so as to safeguard the child in every way.

The new factory law now in force prevents children under fifteen acting during school hours or after seven o'clock at night.

### FREDERIC BELASCO TO PUT PLAYS ON TOUR.

Belasco & Mayer, of California, are going to revive the "before-the-fire" operations, whereby the most recent Eastern successes will be sent on tour with the Alcazar Touring Co., under Frederic Belasco's personal direction.

Plays that demonstrate their popularity by extended runs of two, three and four additional weeks at the Alcazar Theatre, San Francisco, will be launched with the excellence of cast and production for which the Alcazar companies are noted.

New York successes may thus be witnessed in the leading cities and towns of all the territory West of the Missouri, within a few weeks of the New York opening.

### MRS. FISKE IN THREE PRODUCTIONS.

Last week plans for Mrs. Fiske's Spring season were announced. They include the production of Ibsen's "The Pillars of Society," Hauptmann's "Hannele," and Arthur Schnitzler's one act drama, "The Green Cockatoo." Mrs. Fiske will appear in the first of these plays on Easter Monday, March 28. She will have one month in New York, and will then start on a Spring and Summer tour that will take her to the Pacific coast, as well as through the Eastern States.

Mrs. Fiske's last appearance in "Salvation Nell" will be at the end of her Brooklyn engagement, on Feb. 19. She has continued in this play for two consecutive seasons. Her coming tour will continue without break until the end of October.

### MARGARET ANGLIN SIGNS WITH LIEBLERS.

Margaret Anglin will again go under the management of Liebler & Co. next season, provided Geo. C. Tyler is able to find a play to her liking. Miss Anglin and Mr. Tyler have signed tentative contracts that provide for the actress' appearance under the direction of Liebler & Co. in a comedy on the condition that Mr. Tyler and she are able to agree upon the choice of a play in time for a production about Christmas.

### "THE LAMB" TO RECEIVE ITS PREMIERE AT THE WALNUT, PHILADELPHIA.

"The Lamb," a dramatization by Owen Davis, of Sewell Ford's novel, "Cherub Devine," which is to be the starring vehicle for Douglas Fairbanks next season, receives its *premiere* Feb. 18, the Walnut Street Theatre, at a matinee performance. The members of "The Gentleman from Mississippi" Co., which is now enjoying a successful run at the Walnut, will appear in the production.

### CHARLOTTE CUSHMAN CLUB CHANGES ADDRESS.

The Charlotte Cushman Club, Philadelphia, formerly the Cushman Club, is now located at the Southwest corner of Locust and Twelfth streets, close to all downtown theatres.

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# "HAPPY RAG"

YET

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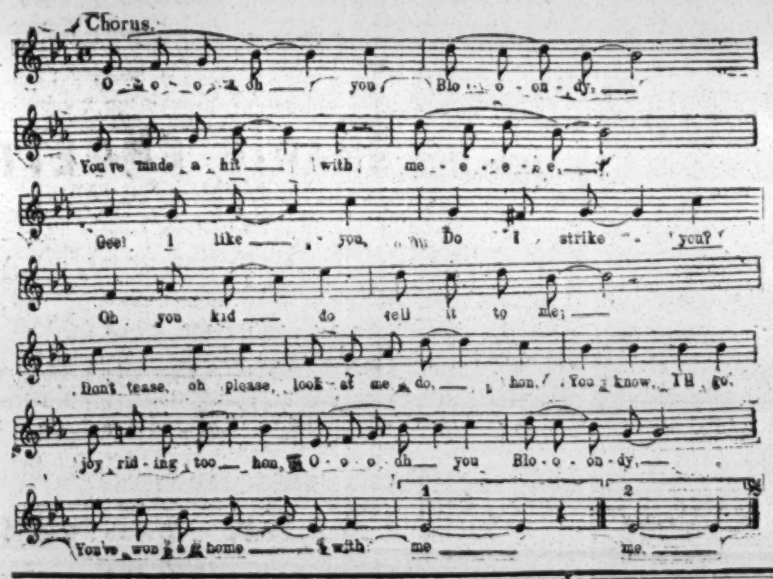
Chorus.
O - h o - o - h oh — you Blo - o - on - dy,
You've made a hit — with me - o - o - h e,
Gee! I like — you, Do I strike you?
Oh you kid — do tell it to me; —
Don't tease, oh please, look at me do, — hon. You know, I'll go.
joy rid - ing too — hon, O - o - o - oh — you Blo - o - on - dy, —
You've won a home — with me — me. —

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I have seen these houses and know you cannot duplicate them for double the cost on Long Island.

Send to me for a catalogue and if there is NOTHING THAT SUITS YOU I will make you SPECIAL PLANS for what YOU DESIRE.

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NONE TOO LARGE
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YOU WANT ME
I WANT YOU

GIVE PARTICULARS
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IN ALL LINES

Those doing feature specialty preferred. This is not stock or repertoire. A desirable engagement for reliable professionals. E. D. DAVENPORT, Hotel Waterson, Boston, Mass.

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Must be a good club juggler. Write at once. JUGGLING OLIVER, 135 West Concord Street, Boston, Mass.

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Trap Drummer for B. and O., good, strong Cornet, double second violin or stage. Other musicians write. Must be real and able to get down the right stobs. Good Agent that knows the South. All first letter Address CHESTER GENTER, Mgr. Benton's "A Cowboy's Girl Co." Lake Village, Ark.

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That can play Organ; Also single Musical Man, week stands. MGR. MEDICINE SHOW, Rayville, Ray County, Mo.

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Closing 27 weeks' engagement "The Man on the Box" (company closing). Write or wire GEN. DEL., DECATUR, ILL.

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## MUSICIANS and ACTORS

Alto, Tuba, Slide, Cornet for B. and O., both Drums, Traps, Soubrette, Character Woman, Char. Old Man, Comedian, Juvenile. Those doubling brass preferred. 40 weeks. Rehearsals Mar. 2. Add. GEO. C. KALL, Newark, New York.

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Good all 'round COMEDIAN, change often; also PIANIST (male preferred). Tickets? Yes. Add. T. H. RELLA, 514 Wayne St., Defiance, O.

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The most beautiful Aerial Flying Ballet ever produced, now in vaudeville playing return dates Orpheum Circuit. The largest and most spectacular sensation the N. Y. Hippodrome ever had. The Aerial Ballet in Birdland. This act available for large productions. MACHINIST and APPARATUS furnished for single flying acts. Write for terms.

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Balance of season and coming Summer. Wardrobe, experience, ability and reliable. Stock preferred. Address NEWPORT, KY.

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All Season Success at Palisades Amusement Park, last season

Want a FINANCIAL PARTNER to furnish Wild West Broncbos, Stock and Paraphernalia, to enlarge for coming season, or would join a responsible party. Have good territory for overland Wagon Show. Want Side Show Mgr., with outfit; a few Circus Acts that can double. Privilege people write. Tel. 4912W Morningside. E. C. CARLISLE, 547 W. 126th St., New York City.

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## North Bros.' Comedians

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First class Soubrette with good specialties. Must deliver the goods; no dead ones wanted. Show never closes. Other useful people write. Want only the best. Address D[illegible] D[illegible] MAN Manager North Bros.' Comedians, Austin, Minn., Feb. 14 and week; Waterloo, Iowa, 21 and week.

AT THE OLD

# HOWARD

WEEK OF FEB. 14, 1910, BOSTON, MASS.

# SLIDE

You may think it a little off-season to pass out a line of lingo on ball dope, but when we tip you that "The Umpires" are to be here this week that chaff is in order. Chatter as you will about the hit and run game and all that, the "swat girls" who arrive, bag and baggage, will make even the most enthusiastic fan sit up and peep. It will be a case of "Slide, Kelly, Slide!" the moment the girls pick up the willow and line it out. Talk about your burlesque batting averages—why, here's a troupe that never falls below the 300 mark, and that's stinging the ball some. The wise old codger will give everything else the slide this week, and dust into the Old Howard where Edmond Hayes and his bunch keep the score boys busy getting down all the plays. Just watch this company of tightsters get down to Stahl's corner at the first swing. Once there, the batter up will see to it that a circle of the bases is made and that, too, in a jiffy. You'll find it won't be a case of "Kill the Umpire" or "O, You Robber" for you'll stand up in the bleachers and shout yourself hoarse for the girls that capture the pennant hunting every time they go over the circuit. Always something doing from 1 to 11 at the Old Howard.

## EDMOND HAYES

THE WISE GUY

AND THE

## UMPIRES

When we toot the brass, send up skyrockets and have a general jollification, you can bet something a little out of the order of things is going to happen. Well, that's the case this week, for the big feather of all comedians, Edmond Hayes, will don the funpaint and immediately proceed to get busy with a line of talk-junk that is classed as head and shoulders over all others. Ed. is certainly the big rumble among burlesque funsters, and his coming to the Howard will get the gang in right, beginning at 1 to-morrow. You will find him bounded on the North, South, East and West by the niftiest bunch of joillers that ever slipped into town, and before the week has taken the count, you'll be passing the word to all friends that "The Umpire Girls" have got you going, and that's no fine-cut dream.

## GIRL GOAT GETTERS

How would you like to be initiated this week into the "Association of Goatgetters?" Well, the girls with the "Umps" are just about due to give the half-Nelson, the strangle and all other holds to the boys who think they can jolly this bunch and get away with the goods. You will find these girls over nine days old—their eyes are wide open to a thing or two, and you'll be one of the first to fall—so keep off the thin ice or you'll be yelling for help. They have a whole load of catchy songs and chirpings that put everybody on the sunny side, and it's the good cheer songs that make life one merry-go-round of pleasure. Don't let the week slip by without counting yourself a mover—now is your time to get aboard. In the push will be found Edmond Hayes, Billy Betts, Arthur Lichty, George Dumott, John Dooley, Marceline-de-Montalgu, Marie Jansen, Laura Harvey, Blanche Belford, Rose Prevost and the Misses Imogene Mansfield, Dayton, De Rae, Wess, Kearns, Rogers, Loftus, Dean, Dooley, Vesley, Davis, Paul, Saville, Reynolds and McMeasney.

Also the Old

# HOWARD

RUN GETTERS

### 4 SISTERS DEIKE

First appearance in a long time for the trio that's billed as "Wizards of Contortion"—and that's not hot air at that. A startling and sensational feature.

### FRANK BUSH

Vaudeville's greatest monologue and story teller. Frank shows real class all the way through. Have a laugh on him.

### ERNESTO SISTERS

Three of the daintiest specimens of femininity that ever slipped across the wire. They look pretty good in their new "tightings," and will create a genuine furore.

### DANCING BICKNELLS

By long odds the best whirlwind and lightning dancers in vaudeville. The girl does a merry-go-round of whirly-isms, while the pantside is something kipperish.

### BLACK BASS FOUR

Here's a comedy four-in-hand that drive to win and never fail to get under the wire lengths ahead of all entries. They'll strike you amidships with joy-joshings.

### JORDAN and BRENNAN

These swift moving boys have the Buffalo sign on a whole lot of singers and dancers, and parcel only the stuff that's new and fresh. Just watch them—they're there.

### ROSE SHARON

A chipper lassie whose baritone voice has kept her on the sunny side of Easy Street. Belle has the right ring to all her songs, and can jolly good and strong.

### KINKAID

Billy is hailed as "the original Scotch Comic Juggler," and the way he keeps things "going up" with nary a slip brings forth the glad hand.

### LESLIE PALMER

A worried member of the "Suffragette Club" who'll pass over choice songs and sayings that stamp her a winner.

### BLACK and WHITE

A real lively pair of funmakers who have a grip full of the brightest stuff.

**JAY HUNT, Business Manager**

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FRED R. DOHERTY, the man who writes the Ad-dope.

Always something doing from 1 till 11 at the Old Howard.

# Vaudeville Route List.

**NOTICE—When no date is given, the week of Feb. 14-19 is represented.**

Abrams, Morris, The Cozy Corner Girls Co.
A-Be-Bees, Star, Chicago.
Adams & Alden, Orpheum, Sioux City, Ia.; Columbia, St. Louis, 21-26.

## ADAMS & CUHL

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Adamini-Taylor, Garrick, Flint, Mich.; Orpheum, Rockford, Ill., 21-26.
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Adams, Adolph, & Co., Casino, Washington.
Adler, Harry, Empire, Milwaukee.
Ahearn, Chas., Troupe, Orpheum, Seattle, Wash.; Orpheum, Portland, Ore., 21-26.

## The CHAS. AHEARN TROUPE

OF CYCLING COMEDIANS
ORPHEUM, Seattle, 14-19

Ahearns, The, Majestic, St. Paul.
Alpine Troupe, Trent, Trenton, N. J.; Montauk, Passaic, 21-26.
Allman & McFarland, Sam T. Jack's Co.
Alvin Bros., The Lid Lifters Co.
Alvora, Pat White's Gaiety Girls Co.
Alvarettas, Three, The Jersey Lilies Co.
Almond, Tom & Edith, Bennett's, Hamilton, Can.
Aldines, The, Columbia, St. Louis.
Allen & Cormier, New Empress, Cincinnati.
Allen, Robt., Orpheum, Utica, N. Y.
All, Hunter & All, Lynn, Lynn, Mass.
Alpha Comedy Four, Comique, Lynn, Mass.

## ALPHA TROUPE

HOOP MANIPULATORS
COLONIAL, Norfolk, Va.

Albene, Prince, Scenic, Providence, R. I.
Alpha Troupe, Orpheum, Easton, Pa.
Alquist & Clayton, Lubin's, Richmond, Va.
American Cowboy Four, Rice & Barton's Co.
Amiotts, Three, West End, Uniontown, Pa.; Variety, Allegheny, 21-26.
Amoros Sisters, Orpheum, Memphis, Tenn.
Anderson & Ellison, Lyric, Butler, Pa.
Anger, Lou, Shea's, Toronto, Can.
Ancilotti, & Dogs, Mary Anderson, Louisville, Ky.
Apdale's Animals, Greenpoint, Bkln; Proctor's, Newark, N. J., 21-26.
Ardell Bros., Unique, Los Angeles, Cal.
Arcadia, G. O. H., Indianapolis, Ind.
Armour, Grace, Columbia, Milwaukee.
Arlington & Heiston, Loew's, Elizabeth, N. J., 17-19.
Armanis (5), G. O. H., Pittsburg.
Arnolds, Chas., Auditorium, Des Moines, Ia., 14-26.
Ashley, Lillian, Bennett's, Montreal, Can.
Ashmore & Wilder, Gaiety, St. Paul.
Atlantis & Fish, Princess, Coffeyville, Kan.
Atwell, Helen, Harris' Family, Detroit.
Austin & Sweet, Pastime, Boston.
Austin, Geo. E., Orpheum, Utica, N. Y.
Aug, Edna, Orpheum, Kansas City, Mo.
Austin's Animals, Empire, Milwaukee.
Austins, Tossing, Orpheum, Omaha, Neb.
Avallon Family, Grand, Hamilton, O.
Avery, Mary, Miles, Minneapolis; Lyceum, Minot, N. D., 21-26.
Avon Comedy Four, Orpheum, Kansas City, Mo.
Axley, Chas., "Uncle Zeke" Co.
Ballots, The, Victoria, N. Y. C.
Banyards, Six Flying, Orpheum, Bkln.
Barnes, Reming & Co., Family, Lancaster, Pa.
Barshaw, Walter, Broadway, Lincoln, Ill.; Elk's, Taylorville, 24-26.
Barry, Richards, & Co., Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 21-26.
Bartholomew, Chas., "Kitty Grey" Co.
Bailey & La Favor, The Yankee Doodle Girls Co.
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Baxter & La Conda, The Runaway Girls Co.

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And SOMERSAULT RIDING DOGS
RICHARD PITROT, Agent.

Bamm, Will H., & Co., Lawrence, Mass.; Lowell, 21-26.
Barron, Billy, The Brigadier Burlesquers.
Baader-La Velle Trio, Cascade, Niagara Falls, N. Y.; Lyric, Jamestown, 21-26.
"Bachelor Club," Pantages', Edmonton, Can.; Pantages', Spokane, Wash., 21-26.
Barbeau Family, Congress, Portland, Me.
Banyan, Columbus, Chicago.
Bancroft, Ruth, Garety, Bkln.
Baker & Murray, Comique, Lynn, Mass.
Barnett Co., Liberty, Bkln.
Bathing Girls, Temple, Detroit.
Barr & Evans, Majestic, Detroit.
Barto, El, Trent, Trenton, N. J.
Barry, Mr. & Mrs. Jimmy, Hippo., Cleveland.

## BAXTER and LA CONDA

THE PEOPLE WHO DO THAT FUNNY ACROBATIC WALTZ. Runaway Girls.
APOLLO, Wheeling

Barnes, Stuart, Chase's, Washington.
Bartlett, Guy, & Co., Casino, Washington.
Barker & Palmer, Lyceum, Ogden, U.
Baker, De Voe & Olschausky, Family, Gloversville, N. Y.; Music Hall, So. Norwalk, Conn., 21-23.
Barrymore & Rankin Co., Young's, Atlantic City, N. J.
Barry & Halvers, Orpheum, Memphis, Tenn.
Barry & Wolford, Poli's, Worcester, Mass.
"Bathing Girls," Family, Williamsport, Pa.
Barshaw, Walter, Grand, Beardstown, Ill.; Elks, Taylorville, 21-26.
Beban, Geo., Bronx, N. Y. C.; G. O. H., Syracuse, N. Y., 21-26.

## LULU BEESON TRIO

IN VAUDEVILLE

Bedini & Arthur, Orpheum, Bkln.
Bennett Trio, Bijou, Woonsocket, R. I.
Berlin Madcaps (8), Keith's, Phila., Pa.
Ben Ali, Hassan, Arabs, Keith's, Phila., Pa.
Bedini, Mme., & Horses, New Empress, Cincinnati.
Bergere, Valerie, & Co., Columbia, Cincinnati.
Bennett, May, Orpheum, Utica, N. Y.
Besnah & Miller, Colonial, Indianapolis, Ind.
Bernard & McAvoy, Wm. Penn, Phila., Pa.

## BENNINGTON BROS.

MORRIS TIME

Beers, Leo, Bijou, Battle Creek, Mich.
Bever, Ben, & Bro., Young's, Atlantic City, N. J.
Benningtons (4), Victoria, Wheeling, W. Va.

## BIJOU COMEDY TRIO

WATSON'S BIG SHOW
Jersey City and Paterson

Bison City Four, Orpheum, Minneapolis.
Bindley, Florence, G. O. H., Indianapolis, Ind., 21-26.
Bicknells, The, Howard, Boston.
Binns, Binns & Binns, Poli's, New Haven, Conn.

THE SUICIDE COMEDIANS

## BIFF & BANG

178 Bruce St., Newark, N. J.

Big City Quartette, Mary Anderson, Louisville, Ky.
Billy, Little, G. O. H., Pittsburg.

## BIMM--BOMM--BRRR

POLYTEAMA THEATRE, Havana, Cuba, Commencing Jan. 10, for four weeks.

Black, Violet, & Co., Alpha, Erie, Pa.; Jacques', Waterbury, Conn., 21-26.
Blampain & Hehr, Quigley Circuit.
Black Boys Comedy Four, Howard, Boston.
Blessing, Mr. & Mrs., Idle Hour, Alliance, Neb.; Gay, Hastings, 21-26.
Blondell, Ed., & Co., Orphium, Cincinnati.
Blair & Wagner, Comique, Lynn, Mass.
Bloom, Harry, Proctor's, Newark, N. J.
Bloomquist, George, & Co., Mary Anderson, Louisville, Ky.
Blanche, Anna, & Co., Temple, Grand Rapids, Mich.
Bowers, Walters & Crooker, Shubert, Utica, N. Y.; Poli's, Springfield, Mass., 21-26.

## BOWMAN BROS.

"THE BLUE GRASS BOYS"
POLI'S, Worcester, Mass.

Bohme, Walter A., "The Royal Chef" Co.
Bouton, Harry, & Bonehead, "Eight Bells" Co.
Boldue, Musical, & Roy, Star, Nowato, Okla., 17-19.
Boudini Bros., 5th Ave., N. Y. C.
Boises, Sensational, Hippo., Cleveland.
Boland, Jack, Irwin's Majestic Co.

## DICK BROWN

"THE KIDDERS." Brigadiers.
This week, Des Moines and St. Joseph

Boland, Lillian Carter, Irwin's Majestic Co.
Boynton & Burke, Poli's, Hartford, Conn.
Boises, Sensational, Hippo., Cleveland.
Bowman Bros., Poli's, Worcester, Mass.; Keith's, Boston, 21-26.
Bovais, Louis, Majestic, Canton, O.
Bonner & Meredith, Majestic, Waxahachie, Tex., 17-19.
Breen, Harry, Victoria, N. Y. C.
Braatz, Selma, Alhambra, N. Y. C.
Brennan, John E., Co., Columbus, O.; Cleveland, 21-26.
Brinkman, Ernest, Majestic, Sioux Falls, S. Dak.
Brady & Mahoney, Keith's, Columbus, O.; Orpheum, Atlanta, Ga., 21-26.
Brunettes, Cycling, "Eight Bells" Co.
Brown Bros., The Broadway Gaiety Girls Co.
Briggs, L. C., Gorton's Minstrels.
Brandman, G. C., Coburn Minstrels.
Brown & Ayer, Keith's, Phila., Pa.
Brown & Nevaro, American, Chicago.
Brengk's Parisian Models, Colonial, Indianapolis, Ind.
Brooks, Herbert, Bijou, Bay City, Mich.
Brand, Laura Martiere, Lyric, Fairmont, W. Va.
Brown & Brown, Fulton, Bkln.
Burton, H. B., Colonial, Erie, Pa.; Norka, Akron, O., 21-26.
Burton, Joe, The Merry Maiden Burlesquers.
Burton & Burton, Al. Reeves' Beauty Show.

MANAGERS—AGENTS

## MUSICAL BUSKIRK AND CO.

Burtino, Burt, Al. G. Field's Greater Minstrels.
Butters, Dancing, The Columbia Burlesquers.
Burke, Billy, Vogel's Big City Minstrels.
Burns, Eddie, Bowdoin Square, Boston.
Busch, Johnny Jr., New Sun, Springfield, O.
Bullock, Tom, A. & S., Boston.
Bush, Frank, Howard, Boston.
Burns Trio, Blaney's, Baltimore.
Burton's Dogs, Poli's, Springfield, Mass.
Butler, Amy, & Boys, Haymarket, Chicago.
Buckley, Louise, & Co., Orphium, Mt. Vernon, O.; New, Akron, 21-26.
Burns, May & Lilly, American, Newark, N. J.
Burton & McKensie, Lyric, Mattoon, Ill., 17-19.

## DANCING BUTLERS

MAY AND FRANK
Columbia Girls, MURRAY HILL THEATRE, N. Y.

Buskirk, Musical, & Co., Parish Hall, Ithaca, N. Y., 17-19; Lumberg's, Niagara Falls, 21-26.
Butler & Bassett, Orpheum, St. Paul.
Byrne-Golson Players, "The Matinee Girl" Co.

## BYRON & LANGDON

SHUBERT'S "DICK WHITTINGTON" CO.

Byrne, Myrtle, & Co., Unique, Minneapolis.
Campbell, Mrs. Patrick, Colonial, N. Y. C.

## CAIN and NEWCOMB

John E. Blanche
With ROSE HILL ENGLISH FOLLY CO.
GAYETY, Toronto, Ont.

Castano, Edward, Billy Watson's Big Show.
Carlyle, Veaux & Co., Majestic, N. Y. C.
Carroll-Gillette Troupe, Hathaway's, New Bedford, Mass.
Case, Charlie, Shea's, Buffalo.
Caston, Willie, Ginger Girls Co.

## CHARLES CARLOS CIRCUS

UNITED TIME

Carillo, Leo, Poli's, Springfield, Mass.
Carlin & Clark, Haymarket, Chicago.
California Girls (3), Haymarket, Chicago.
Cameron & Gaylord, Orpheum, Cincinnati.
Callouette, Majestic, Washington.

## CARLTON and TERRE CO.

An Irish Comedy, Singing and Talking Act, assisted by Kittie Pembroke and Helen La Telle.

Capitaine, Alcide, Poli's, New Haven, Conn.
Calcedo, G. O. H., Indianapolis, Ind.
Camille Trio, Colonial, Lawrence, Mass.
Carleton, Al., Jacques', Waterbury, Conn.
Canton, Al. Lyric, Brattleboro, Vt.
Carmen Troupe, Orpheum, Kansas City, Mo.
Carroll & Cooke, Crystal, Milwaukee.

## THE CARRAYS

Novelty Jugglers, Wire and Revolving Globe.
248 SPAHR ST., PITTSBURG, PA.

Cavannas, The, Columbia, Cincinnati.
Cadets De Gascogne, Poli's, Scranton, Pa.
Carr, Alex., & Co., Plaza, N. Y. C.
Cataldo, Jos., Majestic, St. Paul.
Cecil & Avery, Miles, Minneapolis.
Chevalier, Louis, & Co., Orpheum, Utica, N. Y.
Chassino, Temple, Grand Rapids, Mich.; Main Street, Peoria, Ill., 21-26.
Chapman Sisters, & Picks.
Chiquita, Haymarket, Chicago.
Chatham Sisters, Alamo, Stillwater, Okla.
"Charles, the First," Orpheum, Kansas City, Mo.

## CHRISTY & WILLIS

VAUDEVILLE

Chaplin, Ben, & Co., Orpheum, Lincoln, Neb.
Clifton, Herbert, Greenpoint, Bkln.
Cleveland, Claude & Marion, Empire, Calgary, Can.; Pantages', Edmonton, 21-26.
Clifford & Burke, Temple, Detroit; Temple, Rochester, N. Y., 21-26.

## CLIFFORD and BURKE

This week, TEMPLE, Detroit

Clayton, Una, & Co., Orpheum, Los Angeles, Cal.
Clayton-Drew Players, Julian, Chicago; Linden, Chicago, 21-26.
Clark & Turner, Fashion Plates Co.
Clipper Quartette, Bijou, Decatur, Ill.; Trevett, Chicago, 21-26.
Clark Bros., Victoria, Baltimore.
Clarke, Harry Corson, Colonial, Cleveland; Garrick, Detroit, 21-26.

## CLIPPER COMEDY FOUR

COLUMBIA BURLESQUERS
MURRAY HILL THEATRE, N. Y.

Cliff, Laddie, Poli's, Hartford, Conn.
Clyo & Rochelle, Arcade, Durham, N. C.
Clarke, Wilfred, & Co., Empire, Paterson, N. J.
Clemens Bros., Empire, Paterson, N. J.
Cole, El, Bronx, N. Y. C.; G. O. H., Syracuse, N. Y., 21-26.
Conroy, Le Maire & Co., Orpheum, Bkln.; Alhambra, N. Y. C., 21-26.
Cotton's Donkeys, Proctor's, Cohoes, N. Y., 21-23; Proctor's, Troy, 24-26.
Copeland & Phillips, Proctor's, Troy, N. Y.; Proctor's, Plainfield, N. J., 21-26.
Cody, Arthur, Klark-Urban Co.
Conroy & McCarty, Vogel's Big City Minstrels.
Conroy, Kelcey, Temple, Ft. Wayne, Ind.
Collins, Brooks & Johnson, Hippo., Olean, N. Y., 14-26.
Comrades (4), American, Newark, N. J.
Cook, W. Geo., Stoddart Stock Co.
Cody & Lynn, "The Man Who Owns Broadway" Co.
Cookes, The, Lyric, Fairmount, W. Va., 17-19; Bijou, Parkersburg, 21-23; Star, Marietta, 24-26.
Cornish, Wm. A., Electric, Joplin, Mo.; Star, Coffeyville, Kan., 21-26.
Costa, Prof., A. & S., Boston.

## COCCIA and AMATO

Irwin's Big Show. GAYETY, Brooklyn

"Country Circus, The," Maryland, Baltimore.
Corbis, Jas., Scenic, Hartford, Conn.
Conway, Chas. E., & Co., Star, Chicago.
Couture, Great, Congress, Portland, Me.
Country Choir, Lynn, Lynn, Mass.
Cooke, Raymond H., Elite, Roanoke, Va.
Cook & Weigand, American, Phobus, Va., 17-19.
Cox, Ray, Proctor's, Newark, N. J.
Collins, Marie, Empire, Paterson, N. J.

## DOROTHY COLLINS

PLAYING CLUBS

Collins & Brown, Orpheum, Vancouver, B. C., Can.; Grand, Tacoma, Wash., 21-26.
Corcoran & Dixon, Savoy, Fall River, Mass.
Connelly Sisters, Poli's, Wilkes-Barre, Pa.
Cross & Josephine, Orpheum, St. Paul.
Creighton Sisters, Savoy, Fall River, Mass.

## CROWN MUSICAL DUO

UNITED TIME

Cressy & Dayne, Orpheum, Spokane, Wash., 21-26.
Crane, Mr. & Mrs. Gardner, Temple, Rochester, N. Y.
Crane, Viola, The Serenaders Co.
Crane-Long-Crane Co., Savoy, Flint, Mich.

## FRED I. CRANE

TENOR, VAUDEVILLE AND CLUBS.
61 Ralph Ave., Brooklyn, N. Y.

Croche & Welch, G. O. H., Indianapolis, Ind.
Curzon Sisters, Chase's, Washington.
Cunningham & Marion, Columbia, St. Louis; Majestic, Milwaukee, 21-26.
Cunningham, Jerry, Dumont's Minstrels.
Cuttys (6), Musical, New Empress, Cincinnati.
Curran & Milton, Academy of Music, Cumberland, Md.

## CURRAN and MILTON

Philadelphia, Pa.

Curtis, Sam J., & Co., American, N. Y. C.
Cummings, Ralph, & Co., Crystal, Milwaukee.
Cunningham, Bob & Daisy, O. H., Windber, Pa.
Dainton, Marie, 5th Avenue, N. Y. C.
Davis, Edwards, & Co., 5th Avenue, N. Y. C.; Proctor's, Newark, N. J., 21-26.

## DALE and BOYLE

IN VAUDEVILLE

Darmody, Princess, Columbus, O.; Lyric, Dayton, 21-26.
Dagwell Sisters, Orpheum, Minneapolis; Orpheum, Des Moines, Ia., 21-26.
Day, Ruby, Adele Glass Co.
Dazie, Mlle., G. O. H., Indianapolis, Ind.; Columbia, Cincinnati, 21-26.

## MLLE. DAZIE

This week, GRAND OPERA HOUSE, Indianapolis

Darling's Comedy Mule, Plaza, N. Y. C.
Dale & Boyle, Jacques', Waterbury, Conn.
Daleys, The, Shubert, Utica, N. Y.
Darling Geo., Orpheum, Utica, N. Y.
Dalet Bayle, Jacques', Waterbury, Conn.
Davies, Musical, Lubin's, Richmond, Va.
De Mar, Carrie, G. O. H., Pittsburg.
De Haven & Sidney, Victoria, N. Y. C.
Devlin & Ellwood, Greenpoint, Bkln.
De Faye Sisters, Grand, Portland, Ore.
De Hollis & Valora, Majestic, Cedar Rapids, Ia.; Majestic, Dubuque, 21-26.
De Groote, Ed. & Leah, Gem, Canton, Miss., 14-26.

## DE HOLLIS & VALORA

BOOKED SOLID
This week, MAJESTIC, Cedar Rapids, Iowa

De Cleo, Great, Ill Henry Minstrels.
Delmar & Delmar, Bell Circus, Mexico, Indefinite.
De Veaux, Wells G., Pantages', Seattle, Wash., 14-26.
De Wolfe, Favier & Linton, "McFadden's Flats" Co.
De Vilbis, Great, Cressell, Adrian, Mich.
Demacos, The, Auditorium, Lynn, Mass.; Hathaway's, New Bedford, 21-26.
Desmond Sisters & Thompson, Coliseum, Phoenix, Ariz.
Dewey & Hall, American, N. Y. C.
Demonio & Belle, Victoria, Phila., Pa.; Liberty, Phila., 21-26.

## DeVelde & Zelda

Artistic Equilibrists
Feb. 14, GRAND, Portland, Ore.; 27, Frisco

De Gref, Joe, Masonic, Hinton, W. Va.
De Gesch, Maude, Loubb's, Orillia, Can.
De Haven Sextet, Orpheum, Omaha, Neb.
De Mont, Robt., Trio, Proctor's, Albany, N. Y.
Dennis Bros., Poli's, Hartford, Conn.
De Comas (2), Star, Chicago.
De Coe, Harry, Hudson, Union Hill, N. J.
De Mora & Graceita, Majestic, Little Rock, Ark.
Doreniza & La Due, Orpheum, Harrisburg, Pa.
De Shelle, Dorothy, Savoy, Fall River, Mass.
De Baker's Dogs & Monkeys, Covington, Va.
De Var, Pasquelena, Colonial, Richmond, Va.
De Windt, Marjorie C., Richardson, Oswego, N. Y.
Dilla & Temple, Pantages', Calgary, Can.; Pantages', Edmonton, 21-26.
"Dick Turpin's Ride to York," Hudson, Union Hill, N. J.
Dickinson, Rube, & Co., Olympia, Gloucester, Mass.
Dill & Ward, Plaza, N. Y. C.
Dickerson, Richard, Victoria, Wheeling, W. Va.
Downey, Leslie T., Crystal, Oconomowoc, Wis., 21-26.

## DONOVAN & ARNOLD

ORPHEUM CIRCUIT

Doherty Sisters, Orpheum, Los Angeles, Cal., 14-26.
Dolce Sisters, Poli's, Scranton, Pa.; Shea's, Buffalo, N. Y., 21-26.
Dollar Troupe, Maryland, Baltimore.
Dohertys, The, Colonial, Indianapolis, Ind.

## SAM DODY

THE ORIGINAL WOP
TRENT THEATRE, Trenton, N. J.

Dow & Dow, Pastime, Lawrence, Mass.
Dody, Sam, Trent, Trenton, N. J.
Dolce Sisters, Poli's, Scranton, Pa.
Dolan & Lenharr, Unique, Minneapolis.
Drew, Sidney, & Co., American, Newark, N. J.
Dunedin Troupe, Bronx, N. Y. C.

THE WORLD FAMOUS

## DUNEDINS

COLUMBIA, N. Y. C.
Marvelous, Artistic and Acrobatic Cyclists
For terms, J. E. DONEGAN, Mgr., CLIPPER Office, New York.

Dube, Leo E., Arthur L. Guy's Novelty Minstrels.
Duprez, Fred, G. O. H., Syracuse, N. Y.; Lyric, Dayton, O., 21-26.
Duncan's Collies, Keith's, Boston.
Duffin-Redcay Troupe, Jacques', Waterbury, Conn.
Dunn, Tom, & Daughter, Star, Westerly, R. I., 21-26.

## DURAND MUSICAL FIVE

Perm. address, Durand Cottage, Cheshire, Conn.

Dunbars, Casting, Orpheum, Altoona, Pa.
Eagon & Austin, The Girls from Happyland Co.
Earl & Wilson, Empire, Milwaukee.
Earle & Leo, Arcade, Pittsburg.
Edwards, Tom, Majestic, Chicago; G. O. H., Indianapolis, Ind., 21-26.

## TOM EDWARDS

English Ventriloquial Comedian
This week, MAJESTIC, Chicago.
Next week, G. O. H., Indianapolis
All coms., Sydney Lester, Manager, En Route.

Edwards, Gus, Columbia, Cincinnati.
Edmonds & Healy, Barrison, Muskeegan, Ill.
Edna, Mysterious, Bijou, Bay City, Mich.
Eldon & Clifton, Chutes, San Fran., Cal.
Ellsworth & Lindon, Majestic, Milwaukee.
Electrical Dancers, Scenic, Hartford, Conn.
Eltinge, Julian, Colonial, Indianapolis, Ind.
Elverton, Young's, Atlantic City, N. J.
Emmett & Lower, Orphium, Portsmouth, O.
Emerson & Le Clear, Orphium, Newark, O.; Hippo, Huntington, W. Va., 21-26.
Emmons, Emerson & Emmons, New Sun, Springfield, O.

## GRACIE EMMETT

VAUDEVILLE EN ROUTE
Per. address, 77 Avon St., Somerville, Mass.

Emmett, Gracie, & Co., Poli, Scranton, Pa.
Emmy, Karl, Temple, Grand Rapids, Mich.
Englebreth, Geo. W., Columbia, Cincinnati, 14-26.
Ernests, Great, Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 21-26.
Ernesto Sisters (3), Howard, Boston.
Espe-Leonard-Louie, Majestic, Houston, Tex.; Majestic, Galveston, 21-26.
Esmeralda, Colonial, Lawrence, Mass.
Evans, Walter, & Co., Colonial, Richmond, Va.
Fay, Mrs., Hathaway's, New Bedford, Mass.
Farrell-Taylor Trio, G. O. H., Pittsburg.
Falls, Billy A., Empire, Ironton, O.; New Sun, Springfield, 21-26.
Fenton & Conrad, Victoria, N. Y. C.
Ferry, 5th Avenue, N. Y. C.
Feutelle & Valorie, Jackson's, Bridgeport, Conn.
Finneys, Maude & Gladys, 5th Avenue, N. Y. C.; Bronx, N. Y. C., 21-26.

## FRANK FINNEY

Comedian and Producer
THE TROCADEROS
This week, ALHAMBRA, Chicago

Fields, W. C., Keith's, Columbus, O.; G. O. H., Syracuse, N. Y., 21-26.
Fisher, Mr. & Mrs. Perkins, Keith's, Columbus, O.; Shea's, Buffalo, N. Y., 21-26.
Fitzmorris, Jas., Masonic, Hinton, W. Va.
Fitzgerald, H. V., Orpheum, Newburyport, Mass.
Fischer & Burkhart, Empire, Paterson, N. J.
Finns, The, Poli's, Bridgeport, Conn.
Fitzgerald & (8) Juggling Girls, Victoria, Wheeling, W. Va.

## FIDDLER and SHELTON

THOSE TWO COLORED BOYS IN VAUDEVILLE

Fiske & McDonough, Fulton, Bkln.
Floyd & Russell, Scenic Temple, Providence, R. I.
Flatico, A. "Jay," Powell & Cohan Co.
Fleming, Jos., & Co., Victoria, Baltimore.
Fly By Night Minstrels, Blaney's, Baltimore.

## THE GREAT FLORENZ FAMILY

7 SOCIETY ACROBATS
PANTAGES' CIRCUIT

Fletcher, Chas. Leonard, Temple, Detroit.
Florence Troupe, Columbia, Milwaukee.
Flynn, Gus, Proctor's, Elizabeth, N. J.
Flynn & McLaughlin, Temple, Grand Rapids, Mich.

CLIMBING TO THE TOP

## FLOYD AND RUSSELL

This week, Prov., R. I.

Flanagan & Edwards, Poli's, Wilkes-Barre, Pa.
Foster, Elinor, Grand, Raleigh, N. C.
Foy, Margaret, Academy of Music, Suffolk, Va., 14-26.
Fox, Harry, & Millership Sisters, Orpheum, Denver.
Fords, Famous, Orpheum, Williamsport, Pa.; Slater's, Potsville, 21-26.
Force, Johnny, Traymore Casino, Baltimore, 14-26.

## Musical FORRESTS

Care of CLIPPER

Forrester & Lloyd, Airdome, Chattanooga, Tenn.
Ford, Johnny, American, Chicago.
Forbes, Edsall & Co., American, Chicago.
Fondelier, Mlle., Orpheum, Utica, N. Y.
Fonder, Art., Orpheum, Utica, N. Y.
Force, Mildred, & Co., Lynn, Lynn, Mass.
Forrests, Musical, Empire, New London, Conn.
Fowler, Bertie, Wm. Penn., Phila., Pa.
Fox & Clark, Bijou, Battle Creek, Mich.
Fostell & Emmett, Gallitzin, Pa.
Fox & Ward, Unique, Minneapolis.
Francisco, Four, "Eight Bells" Co.
Frevoli, Fred, Family, Rock Island, Ill., 17-19; Lyric, Danville, 21-23; Orpheum, Champaign, 24-26.
Freeman Bros., The Rentz-Santley Co.
Franklin, Irene, Shea's, Toronto, Can.
Franklin & Standards, Mary Anderson, Louisville, Ky.
Frey Twins, Hippo., Cleveland.
Fredericks, Musical, Proctor's, Elizabeth, N. J., 17-19.
Frey, Fred, O. H., Elk Lake, Ont., Can.
Fuller, Lole, & Ballet, Keith's, Boston.
Gardner, Georgia, & Co., Mozart, Elmira, N. Y.
Gardner & Vincent, Bennett's, Montreal, Can.; Shubert's, Utica, N. Y., 21-26.
Garnel & Doherty, Al. G. Field's Greater Minstrels.
Garelnetti Bros., Coburn's Minstrels.
Gay Sisters (3), Bijou, Piqua, O., 17-19.
Galvin, Wallace, Colonial, Norfolk, Va.
Gavin & Platt, Savoy, Fall River, Mass.
Garry Owen, Little, & Co., Orpheum, Altoona, Pa.
Garrity, Harry, National, Vancouver, B. C., Can.
Geiger & Walters, G. O. H., Syracuse, N. Y.; Bronx, N. Y. C., 21-26.

# "NEXT TO YOUR MOTHER WHO DO YOU LOVE?"

A NOVELTY SONG

By BERLIN and SNYDER

Irving Berlin has written a variety of extra verses for this number which is material you can not buy

HE WROTE ALL OF LILLIAN SHAW'S SONGS--WHY SAY MORE?

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Gilbert, Vesta, Keystone Dramatic Co.

## GILROY HAYNES & MONTGOMERY

IN VAUDEVILLE

"Girls From Melody Lane," Orpheum, Ogden, Utah; Orpheum, Butte, Mont., 21-26.
Gilbert, Harry, Slater's, Pottsville, Pa.; Auditorium, York, 21-26.
Gilson, Lottie, American, Newark, N. J.

## TOM GILLEN

FINNIGAN'S FRIEND

65 W. 143d St., N. Y. 'Phone, 4547-Audubon

Gibbons, Mr. & Mrs. Frank, Lubin's, Richmond, Va.
Gilmore-Tillo (6), Majestic, Milwaukee.
Gleasons, The, & Houlihan, Bijou, Bay City, Mich.
Gordon & Pickens Co., Chase's, Washington, D. C.; Bronx, N. Y. C., 21-26.
Goss, John, Vogel's Big City Minstrels.
Gotlon, Cecil, & Co., Majestic, Dallas, Tex.; Majestic, Houston, 21-26.
Gottlob, Amy, & Co., Electric, Joplin, Mo.; Star, Coffeyville, Kan., 21-26.
Goodmans, Musical, Star, Chicago; Family, Lafayette, Ind., 21-26.
Gordon & Marx, Bijou, Danville, Ill.; Family, Rock Island, 21-26.
Gordons, Bounding, Orpheum, Evansville, Ind.
Goldsmith & Hoppe, Columbia, Milwaukee; Bijou, Lansing, Mich., 21-26.
Golden Troupe, The Feds and Follies Co.
Gordon, Eleanor, Shea's, Buffalo.
Gould Sisters, Haymarket, Chicago.
Gous, Nat, Manhattan, N. Y. C.
Golden & Hughes, Orpheum, Harrisburg, Pa.
Goodwin, Jas., Arcade, Pittsburg.
Granhon, Ila, Alhambra, N. Y. C.
Granville & Rogers, G. O. H., Pittsburg; Greenpoint, Bkln., 21-26.

FRANK GRAHAM & EDITH RANDALL

Kentucky Belles. AVENUE, Detroit, Mich.

Graham & Fraley, The Rose Sydell Burlesquers.
Gruber & Kew, Lyric, Sedalia, Mo., 17-19; Electric, Joplin, 21-23; Electric, Pittsburg, Kan., 24-26.
Grimm & Swisher, Colonial, Covington, Ky.; Plaza, Norwood, O., 21-26.

## GRIFF

THE JUGGLING JESTING JOHNNY

This week, Maryland Theatre, Baltimore, Md.

Gradley, Hy Tom, "Side-Tracked" Co.
Groom Sisters, Masonic, Clifton Forge, Va.; Lyric, Princeton, W. Va., 21-26.
Granville & Mack, Casino, Bkln.; Empire, Bkln., 21-26.
Griffith, Keith's, Boston.
Griff, Maryland, Baltimore.
Gray, Edward, Orpheum, Cincinnati.
Grant, Alf., Shubert, Utica, N. Y.
Gregory & Elmina, Wm. Penn, Phila., Pa.
Gramlich & Hare, Grand, Cleveland.

WILLIAM GROSS-GLADYS JACKSON

Home add., 827 Nebraska St., Sioux City, Ia.

Green, Emily, & Co., Orpheum, Kansas City, Mo.
Granville, V. L., Empire, Paterson, N. J.
Greno, Jacque, Airdome, Chattanooga, Tenn.; Orpheum, Savannah, Ga., 21-26.
Grantley, Helen, Orpheum, St. Paul.
Guckstein, Harry, Columbia, Milwaukee.
Hawthorne & Burt, Greenpoint, Bkln.
Hart, Annie, The Serenaders Co.
Hayward & Hayward, Shubert, Utica, N. Y.; Keith's, Providence, R. I., 21-26.
Hafey & Long, Orphium, Mansfield, O.
Harvey, Ulsie, & Goldie Boys, Grand, Portland, Ore.
Hawthorne, Hilda, Lyric, Dayton, O.; Maryland, Baltimore, 21-26.
Harmonious Four, Gem, St. Louis, 14-26.
Hall, Percy, Kempton Komedy Ko.
Harcourt, Frank, The Cracker Jacks Co.
Hall, E. Clayton, & Co., Proctor's, Albany, N. Y.; Poli's, Scranton, Pa., 21-26.
Harper, Smith & Co., Plaza, N. Y. C.
Hathaway & Siegel, Grand, Tacoma, Wash.; Grand, Portland, Ore., 21-26.
Harris & Randall, Princess, Youngstown, O.
Hansone, Scenid, Cambridge, Mass.
Harris, Sam, Al. G. Field's Greater Minstrels.
Hadley & Hadley, Orpheum, Cleveland.
Hall & Earle, American, Boston.
Harris & Nelson, A. & S., Boston.
Hall's Dogs, O. H., Bangor, Me.
Hallen & Hayes, Orpheum, Cincinnati.
Hayes & Lind, Kenyon, Allegheny, Pa.
Hawley, Frank, & Co., Lyric, Dayton, O.
Harding, Three Bros., Lynn, Lynn, Mass.
Hardits, Two, Mary Anderson, Louisville, Ky.
Hayward & Hayward, Shubert, Utica, N. Y.
Haywood Sisters, Hip., Utica, N. Y.
Hayes & Le Roy, Casino, Washington.
Harrington, Dan., Savoy, Fall River, Mass.
Hayes & Johnson, Orpheum, St. Paul.
Haywood Sisters, Victoria, Wheeling, W. Va.
Healy, Charlie, Kedzie Ave., Chicago.
Harvey & Lee, Fulton, Bkln.
Herman, Dr. Carl, Orpheum, Bkln; Bronx, N. Y. C., 21-26.
Hebert, Frogman, National, San Fran., Cal., 21-26.
Hearn & Rutter, Music Hall, Lewiston, Me.
Herbert, Lillian, Auditorium, York, Pa.
Henderson & Thomas, Crown, Pawtucket, R. I., 17-19.
Held, Jules, & Schoolboys & Girls, Norka, Akron, O.; Grand, Massillon, 21-23; Orphium, Alliance, 24-26.
Helston & Hood, A. & S., Boston.
Herald Square Quartette, Olympia, Lynn, Mass.
Henson, Matthew A., Hippo., Cleveland.
Hennings, Lewis & Hennings, Majestic, Little Rock, Ark.
Hill Bros., The Fay Foster Burlesquers.
Hill & Ackerman, The Fay Foster Burlesquers.
Hickman Bros. & Co., Grand, Portland, Ore.
Hibbert & Warren, Hathaway's, New Bedford, Mass.
Hill & Brust, Victoria, Baltimore.
Hines, Frank, Miles, Minneapolis.
"High Life in Jail," Proctor's, Newark, N. J.
Hodges, Jas., Novelty, St. Louis.

## HOWARD and LEWIS

"THE SINGER AND THE DUTCHMAN"

IN VAUDEVILLE

Horton, Henry, & Co., Poli's, Worcester, Mass.
Howerton, Chas., Miles, Minneapolis.
Howard's Ponies, Orpheum, Minneapolis.
Holdsworth, The, Alpha, Erie, Pa.
Hoffmann, Gertrude, & Co., Victoria, N. Y. C.
Holloways, The, Alhambra, N. Y. C.
"Horse Dealer, The," G. O. H., Syracuse, N. Y.
Hoey & Mozar, Queen, San Diego, Cal.; Mission, Salt Lake City, 21-26.
Holmen Bros., Crystal, Milwaukee; Bijou, Oshkosh, Wis., 21-26.

## HORNMANN

COMEDY MAGICIAN

ACT in ONE, BIG HIT, Booked Solid

Howard, Bernice, & Co., Airdome, Chattanooga, Tenn.; Orpheum, Savannah, Ga., 21-26.
Hornman, Bijou, Green Bay, Wis.; Bijou, Racine, 21-26.
Howard & Howard, Columbia, St. Louis; Columbia, Milwaukee, 21-26.
Hoover & Clarke, "Night Owls" Co.
Holman, Harry, "Pierre of the Plains" Co.
Hoyt & McDonald, Orpheum, Savannah, Ga.; Airdome, Jacksonville, Fla., 21-26.
Holden, Maxwell, Olympic, Gloucester, Mass., 17-19.
Howard Bros., Proctor's, Albany, N. Y.
Horton & La Triska, Alpha, Erie, Pa.
Hoey & Lee, Maryland, Baltimore.
"Holland Heinies," Poli's, Springfield, Mass.
Holden, Geo., Eden Musee, N. Y. C., 14-26.
Howard Bros., Proctor's, Albany, N. Y.
Howard & Lawrence, Temple, Detroit.
Hopkins & Axtell, Orpheum, Kansas City, Mo.
Howell & Webster, Proctor's, Elizabeth, N. J., 17-19.
Hughes, Florence, The Fay Foster Burlesquers.
Hughes & Cole, New Casino, Phila., Pa.; Plaza, Phila., 21-26.
Hurley, Frank J., Palace, Hagerstown, Md.
Huxtables, The, Bijou, Jeanette, Pa.
"Hightoppers," New Empress, Cincinnati.
Hudsons (4), Flying, Academy, Scranton, Pa., 17-19.
Hunter, Ethel, Empire, Ironton, O.
Hyams & McIntyre, Mary Anderson, Louisville, Ky.
Hymack, Mr., Orpheum, Omaha, Neb.
 Izzs, & Lorella, Chase's, Washington.
International Grand Opera Quartette, Auditorium, Lynn, Mass.
Ingram, Beatrice, Hippo., Cleveland.
Irving, Mabel, Hathaway's New Bedford, Mass.
Italian Trio, Shea's, Toronto, Can.
Jackson, Harry & Kate, Empress, Cincinnati.
Jacobs & Sardel, Novelty, Vallejo, Cal.
Jackson, Arthur P., Majestic, Danbury, Conn., 14-26.
Jerge, Aleene & Hamilton, The Dainty Duchess Co.
Jeter & Rogers, Colonial, N. Y. C.
Jewette, Bob C., Family, Pittsburg.

## JOHN W. JESS

Direction H. S. Woodhull (Eastern Wheel) 4th Season

Jennings & Renfrew, Lyric, Ft. Wayne, Ind.
Jewell's Manikins, Victoria, Wheeling, W. Va.
Johnstons, Musical, Orpheum, Bkln.; Alhambra, N. Y. C., 21-26.
Johnson & Harty, Colonial, N. Y. C.
Johnson Sisters, Whiteside-Strauss Stock Co.
Jolson, Al., Keith's, Boston.
Jordan & Brunson, Howard, Boston.
Jordans, Flying, Victoria, Baltimore.
Jones & Deely, Chase's, Washington.
Jones & Grant, Colonial, Indianapolis, Ind.
"Junior Partner, The," Bijou, Bay City, Mich.
Kartello Bros., Kalamazoo, Mich.
Kaufmann & Sawtelle, The Moulin Rouge Burlesquers.
Kane & England, Hudson, Union Hill, N. J.
Karno's London Comedy Co., Orpheum, Cincinnati.
Kara, American, N. Y. C.

BURT KALMAR & JESSIE BROWN

POLI'S CIRCUIT

Watashi Troupe, Bijou, Battle Creek, Mich.
Nader, Abdul, & Co., Orpheum, Harrisburg, Pa.
Karl, Orpheum, Harrisburg, Pa.
Keaton Family, Orpheum, Harrisburg, Pa.
Kenna, Chas., Orpheum, San Fran., Cal.; Orpheum, Oakland, 21-Mar. 5.
Kellam, Lee J., "Our New Minister" Co.
Keefe, Zena, Majestic, Little Rock, Ark.; Majestic, Ft. Worth, Tex., 21-26.
Kennedy & Lee, Orphium, Lima, O.; Princess, Cleveland, 21-26.
Kelly & Kelsey, Ashland, Chicago.
Kellermann, Annette, Shea's, Buffalo.
Kent, S. Miller, & Co., Hudson, Union Hill, N. J.
Kelly & Wilder, Hudson, Union Hill, N. J.
Kelly, Lindsey & Kelly, Harris' Family, Detroit.
Keane, J. Warren, & Co., Majestic, Little Rock, Ark.
Keogh & Francis, Plaza, N. Y. C.
Kelcey Sisters (3), Miles, Minneapolis.
Kelly, Frank Mostyn, & Co., Majestic, St. Paul.
Kelly & Henry, Virginia, Covington, Va., 17-19.
Kin Kaid, Billy, Gladys Klark Co.
Kitamura Japs, Keith's, Columbus, O.; Chase's, Washington, D. C., 21-26.
Kinkaid, Howard, Boston.
King, Hettie, Columbia, Cincinnati.
Kirk, F. Pearson, Alcazar, Columbus, O.
King's Ladies' Band, Jackson's, Bridgeport, Conn.
Klein's, Musical, Wm. Penn, Phila., Pa.
Kleist, Paul, Bijou, Quincy, Ill.
Klos Sisters (3), Orpheum, Lincoln, Neb.
Knight, Mabel, Arcade, Pittsburg.
Knight Bros., & Sawtelle, Orpheum, Ogden, U.; Orpheum, Denver, Col., 21-26.
Korman, Thos. P., Jas. Adams' Co., No. 1.

## 4 KONERZ BROS. 4

DIABOLO EXPERTS

This week, CHASE'S, Washington, D. C.

Konerz Bros., Chase's, Washington.
Kramer & Elliott, Crescent, Nashville, Tenn.
Kurrillo, Edward L., Grand, Warsaw, Russian Poland, Indefinite.
Kurtis-Basse Dogs, 3d Avenue, N. Y. C.; Keeley's, New Britain, Conn., 21-26.
Kyle, Ingraham, & Co., Lyric, Terre Haute, Ind.
Lasky's "At the Country Club," Maryland, Baltimore; Bronx, N. Y. C., 21-26.
Lasky's "The Imperial Musicians," Orpheum, Wilkes-Barre, Pa.
Lasky's "At the Waldorf," Norfolk, Va.; Poli's, Bridgeport, Conn., 21-26.
"Lasky's "The New Pianophiends," Poli's, Scranton, Pa.; Maryland, Baltimore, 21-26.

THE ONLY BERT LAWRENCE and RUTH WRIGHT

IN VAUDEVILLE

Lasky's "The Twentieth Century," Keith's, Boston; Shubert, Utica, N. Y., 21-26.
La Vine & Leonard, Bronx, N. Y. C.
Lashwood, George, Fulton, Bkln.
Lamont's Cockatoos, Poli's, Scranton, Pa.
La Veen, Cross Co., Orpheum, San Fran., Cal., 14-26.
La Rue, Fred, Blanden Stock Co.
La Belle Troupe, The, Daisy Duchess Co.
Le Monte, Frank, New Star, Trenton, N. J., 14-26.
La Vine, "General" Ed., Majestic, Chicago; Olympic, Chicago, 21-26.
Langdon, Tom, The Star and Garter Co.
Lampe, Otto W., "Joshua Simpkins" Co.
La Toll Bros., Robinson, Cincinnati; Colonial, Covington, Ky., 21-26.
La Clair & West, Victoria, N. Y. C.
La Blanche, Great, Orpheum, Ocilla, Ga.; Dixie, Charlotte, N. C., 21-26.

## JOE LA FLEUR and CHIQUITA

Novelty Ladder Somersaultists in vaudeville

Per. add., 57 Hanover St., Providence, R. I.

Larrivee & Lee, Gem, Berlin, N. H., 17-19.
Langdon & Morris Masonic, Hinton, W. Va.
La Toy Bros., Poli's, Worcester, Mass.; Poli's, New Haven, Conn., 21-26.
Lawrence & Carroll, Bijou, Fargo, N. D.
La Nolex, The, Pierpangh's, Phila., Pa.
La Maze, Israel & Tom, Poli's, Bridgeport, Conn.; Victoria, N. Y. C., 21-26.
Lauder, Harry, American, Boston.
La Belles, Juggling, New Portland, Me.
Lancaster, Mr. & Mrs. Tom, Mozart Family, Shamokin, Pa.
Lang & May, York Palace, Phila., Pa.
Lawrence & Edwards, Hudson, Union Hill, N. J.
Lawler, Chas. B., & Daughters, Bennett's, Montreal, Can.
Lane & O'Donnell, G. O. H., Indianapolis, Ind.

## LA BELLE TROUPE

MARVELOUS WIRE ACROBATS

Care of WHITE RATS, 1658 Broadway, N. Y.

Lawton, Chinese, Majestic, Detroit; Robinson, Cincinnati, 21-26.
La Villas, Four, Majestic, Detroit.
Lavaux Bros., Hudson, Union Hill, N. J.
Lane, Chris., Main Street, Peoria, Ill.
Lamont's Cockatoos, Poli's, Scranton, Pa.
Lasola, Empire, Paterson, N. J.
Latina, Miss, Temple, Grand Rapids, Mich.
La Petite Revue, Bennett's, Hamilton, Can.
Laughlin, Anna, Orpheum, Omaha, Neb.
Lancton, Lucier & Co., Orpheum, Omaha, Neb.
La Salle & Lami, Unique, Minneapolis.
Lawrence, Bert, Victoria, Cleveland.
Lawrence & Wright, People's, Owensboro, Ky.
Lee Bros. & Allen, Alhambra, N. Y. C.

## GREAT LESTER

Feb. 14, Cook's O. H., Rochester; 21, Colonial, N.Y.

Lewis & Lake Comedy Co., Orpheum, Wichita, Kan., 14-26.
Leahy Bros., De Rue Bros.' Minstrels.
Leslie, Bert, & Co., Orpheum, San Fran., Cal., 14-26.
Leonard, Eddie, & Co., Orpheum, St. Paul, 14-26.
Leslie, Geo. W., Lyric, Great Falls, Mont.; Family, Missoula, 21-26.
Leo, Jolly, 29th Street, Phila., Pa., 21-23.
Leonard & Phillips, Orpheum, Reading, Pa.; Orpheum, Allentown, 21-26.

## BERT LESLIE

ORPHEUM, San Francisco

Lewis, Frank, Manhattan, Ithaca, N. Y.
La Veres, The, Family, Edwardsville, Ill., 17, 18; Electric, Mt. Olive, 19, 20; Grand, Litchfield, 21-23; Armory, Hillsboro, 24, 25; Electric, Staunton, 26, 27.
Lennon, Bert, Bijou, Quincy, Ill.
Lester & Kellett, Majestic, Chicago.
Leon & Adeline, New Empress, Cincinnati.
Leeds & Lamar, Lyric, Dayton, O.
Le Baid Bros., Orpheum, Utica, N. Y.
Lewis, Andrew, Majestic, Washington.
Leonard, Bessie, Colonial, Indianapolis, Ind.

## EDDIE LEONARD & CO.

This week, ORPHEUM, St. Paul.

Le Gray, Doille, Bijou, Racine, Wis., 14-26.
Lewis & Lewis, Bijou, Green Bay, Wis.
Leightons, Three, Shea's, Toronto, Can.
Lewis, Caprice, City, Taunton, Mass.
Levy, Bert, Hippo., Cleveland.
Leonard, Chas. F., Bijou, Tyrone, Pa.; Grand, Pittsburg, 21-26.
Lester & Manning, Poli's, Bridgeport, Conn.
"Leading Lady, The," Orpheum, Harrisburg, Pa.
Leone & Dale, Young's, Atlantic City, N. J.
Lester Bros., Savoy, Fall River, Mass.
Lewis & Harr, Savoy, Fall River, Mass.

## FRANK LE DENT

Moss and Stoll Tour

Le Compt, Orpheum, Altoona, Pa.
Lewis, Walter, Orpheum, Memphis, Tenn.
Le Clair, Harry, Empire, Pittsburg; Heuck's, Cincinnati, 21-26.
Leo, Herman, & Co., Orphium, Cincinnati.
Lightner, Theo., Auditorium, Lynn, Mass.
Lingard & Walker, Victoria, Wheeling, W. Va.
Lind, Homer, & Co., Colonial, N. Y. C.
Lloyd, Hugh, Colonial, N. Y. C.; Orpheum, Bkln., 21-26.
Lorraine, Oscar, Keith's, Cleveland; Orpheum, Atlanta, Ga., 21-26.
Lowell & Drew, Bijou, Quincy, Ill.
Lopez & Lopez, Poli's, Springfield, Mass.
Lohse & Sterling, Orphium, Newark, O.
Lorette, Alice, & Dog, Scenic Temple, Chelsea, Mass.
Luckie & Yosst, G. O. H., Boston.
Lucas, Jimmie, Orpheum, Seattle, Wash.; Orpheum, Portland, Ore., 21-26.
Lucuskim's, The, Empire, Manchester, Eng.; Empire, Sheffield, 21-26; Empire, Bradford, 26-March 5; Palace, Hull, 7-12; Empire, Leeds, 14-19.
Luther, J. Dal., The Rose Hill Co.
Lukos, Alix, Hippo., Coventry, Eng.; Hippo., Huddersfield, 21-March 5; Hippo., Paisley, 7-12; Hippo., Hamilton, 14-19.
Lublin, Dave, & Co., Harris' Family, Detroit.

## The Three Lucifers

PANTAGES' CIRCUIT

Luciano, Sig. Lucca, Majestic, Milwaukee.
Lyons & Yosco, Alhambra, N. Y. C.
Lyon & Mayer, Utica, N. Y.
Lyric Comedy Four, The Jardin de Paris Girls Co.
Lynch, Dick, Maryland, Baltimore.
Lydell & Butterworth, Bijou, Quincy, Ill.
Marvena, Novaro & Marvena, Greenpoint, Bkln.
Martin, Dave & Percie, Pantages', Tacoma, Wash.; Pantages', Portland, Ore., 21-26.
Malvern Troupe, Majestic, Denver.
Marathon Trio, Lyric, Butler, Pa.
Marcell & Levett, Family, Davenport, Ia.; Bijou, Decatur, Ill., 21-26.
Mackaye & Lawrence, Gladys Klark Co.
Marr & Evans, The Robinson Crusoe Girls Co.
Manvro, Vogel's Big City Minstrels.
Maguire & Smith, Ripley Minstrels.
Mack, Joe P., The Moulin Rouge Girls Co.
Mardo & Hunter, The Cozy Corner.
Martinette & Sylvester, Columbia, Cincinnati; Mary Anderson, Louisville, Ky., 21-26.
Maguire, Tom, Plaza, N. Y. C.
Martyne Sisters & Price, James Adams Co. No. 1.
Martin, Vine, W. I. Swain Stock Co.
Massey & Kramer, Gillette, Findlay, O., 14-26.
Makarenko Troupe, G. O. H., Pittsburg; Hippo., Cleveland, 21-26.
Marie Trio, Casino, Bkln.; Empire, Bkln., 21-26.
Mathieus, The, Orpheum, Dover, N. H.
Marks & Verner, Variety, Allegheny, Pa.
Mack & Walker, Colonial, Norfolk, Va.
Martha, Mlle., Maryland, Baltimore.
May, Bertie, Keeler, Hartford, Conn.
Mackie & Walker, Family, Lancaster, Pa.
Manley & Stirling, Haymarket, Chicago.
Mahr, Agnes, Star, Chicago.
"Ma Gosse," American, Chicago.
Mayvelle, Harry & Elsie, American, Boston.
Macart & Bradford, Keith's, Boston.
Martin, John, Lyno, Lynn, Mass.
Martin, Jean, Lyric, Little Rock, Ark.
Magnanis (4), Crystal, Milwaukee.
Marmeliettes, The, Main Street, Peoria, Ill.
Mack & West, Main Street, Peoria, Ill.
Marcia, Orpheum, Minneapolis.
Marabini, Luigi, Poli's, Wilkes-Barre, Pa.
Martin, Bradlee, & Co., Bennett's, Hamilton, Can.
Mason, Chas., & Co., Poli's, Bridgeport, Conn.
Manners, Dorothy, Jackson's, Bridgeport, Conn.
Marion & Rial, Park, Pittsburg.
MacLachan Bros., New Portland, Portland, Me.
McMahon & Chappelle, Plaza, N. Y. C.
McConnell Sisters, Orpheum, Salt Lake City, Utah; Orpheum, Ogden, 21-26.
McAvoy, Dan F., "Meadow Brook Farm" Co.
McSorley & Eleanor, Fritz, Portland, Ore., 14-26.
McGee, Joe B., Al. G. Field's Greater Minstrels.
McConnell & Simpson, G. O. H., Indianapolis, Ind.
McGarrigle, Coll, Adele Glass Co.
McCabe, Jack, The New Century Girls Co.
McLaughlin, Bob, O. H., Ridgway, Pa.; Star, New Kensington, 21-26.
McCune & Grant, Family, Kane, Pa.
McCoy, Nellie, American, Chicago.
McDowell, John & Alice, Orpheum, Pensacola, Fla.
McKay & Cantwell, Bennett's, Montreal, Can.
McDonald, Jas., F., Haymarket, Chicago.
McGregors, The, Keith's, Boston.
McVeigh & Wally, Lynn, Lynn, Mass.
McGarry & McGarry, Majestic, Jacksonville, Fla.; Majestic, Birmingham, Ala., 21-26.
McCord, Lewis, & Co., Jacques', Waterbury, Conn.
McCann, Eugene, Harris' Family, Detroit.
McNutts, The, Harris' Family, Detroit.
McCullough, Carl, Majestic, Little Rock, Ark.
McEldowney, Walter, Orpheum, Atlanta, Ga.
McIntyre & Franklin Sisters, Lowe's, Elizabeth, N. J.
McDonald, C. W., Poli's, Bridgeport, Conn.
Merrithew & Raney, Palace, Ft. William, Ont., Can.; Gaiety, Port Arthur, Ont., 21-26.
Merriam, Billy & Eva, Gay's Players.
Merriam Sisters, The Marathon Girls Co.
Menager, Jean, Keystone Dramatic Co.
Merritt, Hal, Columbia, St. Louis; Majestic, Milwaukee, 21-26.
Meredith Sisters, Majestic, Chicago.
Melnotte Twins & Clay Smith, Auditorium, Lynn, Mass.
Mendelsohn, Colonial, Indianapolis, Ind.
Melrose Bros., Bowdoin Square, Boston.
Messer Sisters, Family, Williamsport, Pa.
Miller Bros., American, N. Y. C.

## FLORENCE MILLS

Care of CLIPPER

Miller, Helen, The Frolicsome Lambs Co.
Minstrel Four, The Morning, Noon & Night Co.
Millman Trio, Orpheum, Winnipeg, Can.

DANCING MITCHELLS

THE HUMAN TOPS, Jardin de Paris Girls

CENTURY, Kansas City, Mo.

Military Four, Lyceum, Mendville, Pa., 17-19.
Mitchell, Harry & Katheryn, Orpheum, Altoona, Pa.; Orpheum, Reading, 21-26.
Middleton & Spellmeyer, American, Newark, N. J.

## MILLARD BROTHERS

BILL AND BOB

Feb. 14, THALIA THEATRE, Chicago

Midgely & Carlisle, Wm. Penn, Phila., Pa.
Mildred & Lester, Crystal, Milwaukee.
Mitchell & Grant, Star, Sault Ste. Marie, Mich.
Military Four, Lyceum, Mendville, Pa., 17-19.

## MLLE. MINAR

GREENPOINT THEATRE, Brooklyn, N. Y.

Mortons, Four, American, N. Y. C.
Morton-Jewel Troupe, Victoria, N. Y. C.
Montaunt, Hal, & Co., Grand, Raleigh, N. C.
Moore & St. Clair, Pantages', St. Joseph, Mo.
Moran, Nellie Daly, Atlas, Toledo, O.

## Geo. W. Monroe

With MIDNIGHT SONS

Montague, Mons, Club, Tuolumne, Cal., 14-26.
Moran & Wiser, Empire, Swansea, Wales; Palace, Leicester, Eng., 21-26; Empire, Nottingham, Mar. 7-12; Shepherd's Bush, London, 14-19.
Morgan Bros., Majestic, Jacksonville, Fla.
Morris, Jas., Masonic, Hinton, W. Va.
Mozart, Fred & Eva, Bijou, Dubuque, Ia.
Moore, Mabel, Valentecia, Broadway, Camden, N. J.
Molasso & Corio, American, N. Y. C.
Morrisee, Musical, New Portland, Portland, Me.
Moffat, Margaret, & Co., Bennett's, Montreal, Can.
Montgomery, Frank, Hip., Utica, N. Y.
Moris, Elida, Temple, Detroit.
Morthner, Lillian, & Co., Orpheum, Omaha, Neb.
Murphy, Nichols & Co., Greenpoint, Bkln.
Murphy, Mr. & Mrs. Mark, Auditorium, Lynn, Mass.; Keith's, Providence, R. I., 21-26.
Murray, Billy L., Al. Reeves' Beauty Show.
Murray, Elizabeth M., Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 21-26.

## MULLEN AND CORELLI

That Talking Comedy Acrobatic Act, in One

IN VAUDEVILLE

Mullers, Four, Polyteama Habanero, Havana, Cuba, 14-Mar. 5.
Murtha, Jas., Scenic, Hartford, Conn.
Musical Maids (4), Family, Lancaster, Pa.


# "That Mesmerizing Mendelssohn Tune"

By IRVING BERLIN

And in this number he has certainly outshone any of his previous efforts at ragtime songs. This is a classic, and can be used by any kind of an act

A Real BERLIN Song

HE WROTE ALL OF LILLIAN SHAW'S SONGS--WHY SAY MORE?

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Murphy, Edward, Bijou, Battle Creek, Mich.
Myers, J. W., Congress, Portland, Me.
"Mysterious Balloon Girl, The," Plaza, N. Y. C.
National Four, The Jersey Lilies Co.
National City Four, Family, Lancaster, Pa.
Naftzgers, The, Palace, Cartersville, Ill., 17-19.
Naynon's, Rosa, Birds, Auditorium, Lynn, Mass.
Nawn, Tom, & Co., Colonial, Lawrence, Mass.
Naden, Leo, Griffin's, Toronto, Can.
Newell & Niblo, Bijou, Duluth, Minn.; Majestic, La Crosse, Wis., 21-26.
Nemelle, Mlle., Lyric, Winston-Salem, N. C.
Neary & Miller, O. H., Austin, Tex.
Nelser, Great, Al. G. Field's Greater Minstrels.
Nelson, Oswald & Barger, Miss New York Jr. Co.
Nelsons, Musical, New Empire, Ft. Dodge, Ia.; Bijou, Austin, Minn., 21-26.
Neuman, Temple, Grand Rapids, Mich.; Main Street, Peoria, Ill., 21-26.
Newbold & Gray, Orphium, Cincinnati.
Neapolitans, The, Keith's, Phila., Pa.
Neuss & Eldred, Bijou, Bay City, Mich.
Newell, Frederic, Family, Pittsburg.
Niblo's, Victor, Birds, Moss & Stoll Tour, Eng.
Nichols, Nelson & Nichols, Majestic, Galveston, Tex.
"Night Birds," Chase's, Washington.
Nice, Emily, New Sun, Springfield, O.
Nichols Sisters, Proctor's, Albany, N. Y.
Nichols & Croix, Proctor's, Albany, N. Y.
Nice, Ray, Poli's, New Haven, Conn.
Niblo, Fred, American, Newark, N. J.
Nonette, Orpheum, St. Paul.
Norton, Helen, Majestic, Washington.
Normans, Juggling, Orpheum, Kansas City, Mo.
Noble, Karl, Orpheum, Lincoln, Neb.
Nyosatis, Les, Majestic, Milwaukee.
O'Brien-Havel Co., Bronx, N. Y. C.
Olympias, Five, Colonial, N. Y. C.
Olivotti Troupe, Orpheum, Lincoln, Neb.
Omega Trio, Mishler, Altoona, Pa.
Onthank & Blanchette, Arthur L. Guy's Novelty Minstrels.

**ADELE PURVIS ONRI-ALLTHORPE CO.**
522 W. 147th Street, New York

O'Neill Trio, O. H., Lewistown, Pa.
Opp, Joe, The Kentucky Belles Co.
Orisssany's, Irma, Cockatoos, Orpheum, Eau Claire, Wis.; Victor, Chippewa Falls, 21-26.
Ordway, Laura, Maryland, Baltimore.
"Operatic Festival, The," Trent, Trenton, N. J.
Orth & Fern, Trent, Trenton, N. J.
Otto & Cortel, Altmeyer, McKeesport, Pa., 17-19.
"Our Boys in Blue," Orpheum, Memphis, Tenn.
Overing Trio & Co., Proctor's, Newark, N. J.
Owens, Billy & Mae, Theato, Richmond, Va.; Grand, Raleigh, N. C., 21-26.
Oxley Troupe, St. Johnsbury, Vt., 14-26.
Parvis Jr., Geo. W., Read's, Morristown, Tenn.; O. H., Richmond, Ky., 21-26.

**PAULINE**
PANTAGES' CIRCUIT, Feb. 13, Seattle

Patty Bros., Family, Lancaster, Pa.
Pandur, Bobby, & Bro., Majestic, Chicago.
Parry, Charlotte, & Co., Keith's, Boston.
Palmer, Leslie, Howard, Boston.
Palme, Mme. Esther, Main Street, Peoria, Ill.
Pauline, Pantages', Seattle, Wash.

**PAULINETTI & PIQUO**
REAL ECCENTRIC COMEDY ACT
Rep., Jo Paige Smith and Reed Albee

Parker, Palmer & Co., Arcade, Pittsburg.
Pealson, Goldie & Lee, The Cracker Jacks Co.
Percival, Walter, Family, Lancaster, Pa.
Pepper Twins, Variety, Pine Bluff, Ark.
Pederson Bros., Keith's, Phila., Pa.

**PERRY and ELLIOTT**
Management, PETER S. CLARK
This week, APOLLO, Wheeling, W. Va.

Perry & White, Mary Anderson, Louisville, Ky.
Perry, Arthur, Unique, Minneapolis.
Petching Bros., Colonial, Erie, Pa.
Peter, Poli's, Bridgeport, Conn.
Phillips, Joe & Dottie, The Queens of the Jardin de Paris Girls Co.
Phillips & Gordon, Victoria, Baltimore.
Phillips, Goff, Colonial, Lawrence, Mass.
Phillips & Hilliard, Casino, Pittsburg.
Pinard & Manny, The Runaway Girls Co.
Platte, Geo. L., Arthur L. Guy's Novelty Minstrels.
Pope, J. C., & Dog, Jacques', Waterbury, Conn.
Post, Tom, Coburn's Minstrels.
Potter Bros. & Co., Proctor's, Newark, N. J.
Polk & Polk, American, Newark, N. J.
Pollard, Main Street, Peoria, Ill.
Potter-Hartwell Trio, Orpheum, Omaha, Neb.
Pringle & Whiting, 5th Avenue, N. Y. C.
Price, Van G., & Co., Grand, Shamokin, Pa., 14-26.
Purvis, Jimmy, The New Century Girls Co.
Pucks, Two, Colonial, Lawrence, Mass.
Pyle, Jack, Jackson's, Bridgeport, Conn.
Quigg & Nickerson, The Frolicsome Lambs Co.
Quinlan & Mack, Columbia, Cincinnati.

**QUIGLEY BROS.**
PROCTOR'S, Newark.

Quinn & Mitchell, Keith's, Phila., Pa.
O'Karas, The, Grand, Cleveland.
Raymond & Caverly, Bronx, N. Y. C.
Rauf, Claude, Majestic, Birmingham, Ala.
Raymond, Ruby, & Co., Poli's, Wilkes-Barre, Pa.; Majestic, Johnstown, 21-26.
Rajan, John, Hippo., Utica, N. Y.
Raymond, Great, London, Eng., Indefinite.
Rainbow Sisters, Majestic, Charleston, S. C.; Majestic, Jacksonville, Fla., 21-26.
Ray & Nice, Poli's, New Haven, Conn.; Poli's, Worcester, Mass., 21-26.
Rajah, Princess, Poli's, Hartford, Conn.
Raymond, Lizzie B., Congress, Portland, Me.
Rajah, Hip., Utica, N. Y.
Rawson & June, Olympia, Lynn, Mass.
Rayno's Bulldogs, Shea's, Toronto, Can.
Ranzetta & Lyman, G. O. H., Sharon, Pa.
Reed Bros., Orpheum, San Fran., Cal., 21-Mar. 5.

**REVERE and YUIR**
The Girls that Look Alike
This week, GAYETY, Pittsburg

Reed & Earl, Coliseum, Phœnix, Ariz.; Wigwam, Prescott, 21-26.
Reded & Hartley, The Tiger Lilies Co.
Reinfield's Lady Minstrels, Payret, Havana, Cuba, indef.
Reilly & Bryan, Orpheum, Owensboro, Ky.
Redford & Winchester, Hathaway's, New Bedford, Mass.; Auditorium, Lynn, 21-26.
Reiff Bros. & Markey, Shea's, Buffalo.
Reiff, Clayton & Reiff, Grand, Hamilton, O.; New Sun, Springfield, 21-26.
Reynolds, Walter, Comique, Lynn, Mass.

**JACK REID**
ELLA REID GILBERT
Management, PETER S. CLARK

Reed & Smith, Jacques', Waterbury, Conn.
Redway & Lawrence, Majestic, Toronto, Can.
Reynard, Ed. F., Majestic, Milwaukee.
Reed, Kittie, Park, Pittsburg.
Ringling, Adolph, Bennett's, Ottawa, Can.
Ritter & Foster, Crown, Peckham, London, Eng.; Hippo., Oldham, 21-26; Hippo., Sheffield, 28-Mar. 5; Hippo., Leeds, 7-12; Pavilion, Newcastle-on-Tyne, 14-19.
Richardsons, Three, Majestic, Dallas, Tex.; Majestic, Houston, 21-26.
Richmond, Laura, Circuit, Tacoma, Wash., 14-26.
Riva-Larsen Troupe, Empire, Calgary, Can.; Empire, Edmonton, 21-26.
Richards, Great, Family, Lancaster, Pa.
Rinaldo, Orpheum, Cincinnati.
Rice & Prevost, Wm. Penn, Phila., Pa.
Richardsons, Three, Majestic, Toronto, Can.
Ritchie, Gertrude, Harris' Family, Detroit.
Rio Bros., Four, Grand, Cleveland.
Rio, Maryland, Baltimore.

**RIVOLI**
ORPHEUM, Savannah, Ga.

Rice, Andy, Poli's, Wilkes-Barre, Pa.
Rice, Sully & Scott, Savoy, Fall River, Mass.
Richardson, Lavender, & Co., Middlesex, Middletown, Conn., 17-19.
Roberts, R. A., American, N. Y. C.
Royal, Rosa, Orpheum, Memphis, Tenn.
Roberts & Roberts, Globe, Johnstown, Pa.; Grand, Philipsburg, 21-23; Bijou, Tyrone, 24-26.
Robbins, Billy L., Al. Reeves' eBauty Show.
Robisch & Childress, Majestic, Denver, 21-26.
Romanoffs, Three, Star, McKees Rocks, Pa.; Star, Charleroi, 21-26.
Romola, Bob, Majestic, Sharpsburg, Pa., 17-19.
Root & White, Majestic, Council Bluffs, Ia.; Parlor, Omaha, Neb., 21-26.
Roberts & Little, Orpheum, Casey, Ill.
Rooney & Bent, Keith's, Boston.
Rogers, Frank, Poli's, New Haven, Conn.
Rocamora, Suzanne, Trent, Trenton, N. J.
Robinson's Pickaninnies, Electric, Garden City, Kan., 17-19; Yale, Wichita, 21-26.
Roth, Catherine, Proctor's, Elizabeth, N. J., 17-19.
Royal Polo Teams, American, N. Y. C.
Romaine, Irene, Orpheum, Lincoln, Neb.
Ross Sisters, Three, Superba, Augusta, Ga.
Royale & Stearns, Bijou, Flint, Mich., 21-26.
Rolfoman's, The, Poli's, Worcester, Mass.
Rutledge & Pickering, Crystal, Milwaukee; Garrick, Flint, Mich., 21-26.
Russell & Holmes, O. H., Peekskill, N. Y.
Rutherford, Jim H., & Co., National, San Fran., Cal., 21-26.
Rubens, F., Majestic, Chicago.

**THE 3 RUBES**
POWERS, WALTERS AND CROOKER
This week, SHUBERT'S, Utica, N. Y.

Russell, Johnny, O. H., Monterey, Cal.
Russell & De Verne, Orpheum, Lincoln, Neb.
Ryan & Richfield Co., Proctor's, Albany, N. Y.; Poli's, Scranton, Pa., 21-26.
Sanford, Jere, Garrick, Flint, Mich.; Temple, Grand Rapids, 21-26.
Sanford & Darlington, Blaney's, Baltimore.
Savoy & Savoy, Majestic, Council Bluffs, Ia.; Parlor, Omaha, Neb., 21-26.
Samois, Six, Keith's, Boston.
Sansone & Delila, Alpha, Erie, Pa.
Sandberg, Paul, & Co., Empire, Paterson, N. J.
School Boys & Girls (Edwards'), Alhambra, N. Y. C.
Scobey & Earl, Lyric, Concordia, Kan., 17-19.
Schwab & Knell, Majestic, Detroit.
Seldom's "Living Marble," Orpheum, San Fran.; Orpheum, Oakland, 21-Mar. 5.
Seymour Children, Electric, White Plains, N. Y., 17-19.
Searles, Arthur, Norka, Akron, O.; Grand, Massillon, 21-26.
Selbini & Grovini, Grand, Augusta, Ga.
Semon, Chas. F., Orpheum, Lincoln, Neb.
Sherman, De Forest & Co., Temple, Ft. Wayne, Ind.; Variety, Terre Haute, 21-26.
Shubert Musical Four, The Bowery Burlesquers.
Shepherd, Burt, Poli's, Springfield, Mass.
Shaw, Maude, Family, Lancaster, Pa.
Sherman, Richard, Family, Lancaster, Pa.
Sharon, Belle, Howard, Boston.
Sherman, Hippo., New Albany, Ind.
Shack, Great, Harris' Family, Detroit.
Simms, Willard, & Co., Alhambra, N. Y. C.
Sidmi, Barkoot Amusement Co.

**MURRAY J. SIMONS**
Moulin Rouge Burlesquers, Miner's Bowery, N. Y.
Watch for Vaudeville Act.

Simon & Gardner, Maryland, Baltimore.
Smith & Towle, Gladys Klark Co.
Smith, Chas. Cecil, Empire, Tulsa, Okla., 14-26.
Smiths, Aerial, Bennett's, Hamilton, Can.
Small, Johnny, & Sisters, Proctor's, Newark, N. J.
"Snap Shots," Colonial, N. Y. C.
Snyder & Buckley, American, Boston; Plaza, N. Y. C., 21-26.
Spalding & Riego, Columbia, Cincinnati.
Sprague & Dixon, Academy of Music, Pottsville, Pa., 17-19.
Sossell Bros. & Co., Bennett's, Montreal, Can.; Hippo., Cleveland, O., 21-26.
Spink & Lynn, Jacques', Waterbury, Conn.
Spadoni, Paul, Temple Detroit.
Spillers, Five, Musical, Bijou, Battle Creek, Mich.; Speedy, Fulton, Bkln.
Spellman's Bears, Fulton, Bkln.
Stedman, Al. & Fannie, Gloucester, Mass.; Portsmouth, N. H., 21-26.
Steger, Julius, & Co., Orpheum, San Fran., Cal.; Orpheum, Oakland, 21-March 5.
Stanley, Blanch, "Harvest Days" Co.
Stevens & Hoyt, O. H., Whitney's Point, N. Y.; O. H., Dantello, 21-23.
Stafford, Frank, & Co., Colonial, Norfolk, Va.; Orpheum, Bkln., 21-26.
Stanley, Edmund, Poli's, Hartford, Conn.
Stern, Sam, American, Boston.

**WINIFRED STEWART**
PHENOMENAL BARITONE
NATIONAL, San Francisco, 20

Stepp, Meulinger & King, Proctor's, Newark, N. J.
Stanley, Johnny, Temple, Detroit.
Stanley, Mr. & Mrs. Lew, Majestic, Detroit.
Staley & Birbeck Co., Main Street, Peoria, Ill.
Stanley, Edwards, & Co., Majestic, St. Paul.
Still City Quartette, Temple, Grand Rapids, Mich.
Stuart, Geo. W., Young's Pier, Atlantic City, N. J.
Stuart, J. Francis, Wick's, New Kensington, Pa., 17-19.
Stanton & Flamme, K. & K., Pittsburg.
Stevens, Edwin, G. O. H., Pittsburg.
Susanna, Princess, Grand Family, Fargo, N. D.; Majestic, Sioux Falls, S. D., 21-26.
Sully & Phelps, Bennett-Moulton Co.
Sully Family, Colonial, Lawrence, Mass.
Surazal & Razall, Majestic, Little Rock, Ark.
Subers, Coakley & McBride, Victoria, Wheeling, W. Va.
Sweet, Eugene, Peerless, Bradford, Pa.
"Swat Milligan," Majestic, Chicago.
Syts & Sytz, Grand, Grand Forks, N. Dak.; 5th Ave., St. Cloud, Minn., 21-26.
Sylvester & Smith, Dalton, Ga.
Taylor, Chas., Scenic, Hartford, Conn.
Tannen, Julius, Majestic, Chicago.
Tanner & Gilbert, Olympia, Lynn, Mass.
Tait, Silent, & Aimee, Mozart, Elmira, N. Y.
Tambo & Tambo, Majestic, Toronto, Can.

**TAMBO AND TAMBO**
TAMBOURINE SPINNERS
Morris Time. MAJESTIC, Toronto.

Tasmanian-Van Dieman Troupe, Poli's, Scranton, Pa.
Tarlton & Tarlton, Colonial, Wilkinsburg, Pa.; West End, Uniontown, 21-26.
Teese, Charles J., Adele Glass Co.
Tempest & Sunshine Trio, Haymarket, Chicago; G. O. H., Indianapolis, Ind., 21-26.
Tenny, A. F., Klark-Urban Co.
Temple Quartette, Lyric, Dayton, O.
Ten Brook & Henry, Auditorium, Lynn, Mass.
Terry & Lambert, Plaza, N. Y. C.
"The" Quartette, Orpheum, Bkln.
Thompson, Denman, & Co., Keith's, Boston.
Thurber & Madison, Proctor's, Albany, N. Y.
Those Three Fellers, American, Newark, N. J.
Tinker & Sherman, Columbia, Cincinnati.
Tinney, Frank, Orpheum, St. Paul.
"Top o' th' World, The," Dancers, G. O. H., Syracuse, N. Y.; Shea's, Buffalo, 21-26.
Tops, Topsy & Topsy, Keith's, Phila., Pa.; Bronx, N. Y. C., 21-26.
Toledo, Sydney, New Sun, Springfield, O.

**TORCAT**
And FLOR D'ALIZA
Pantages, Sacramento, Feb. 7-19; 21, Chutes, Frisco

Tolliver Bros., Harris' Family, Detroit.
Tuscano Bros., Majestic, E. St. Louis, Ill.; Majestic, Montgomery, Ala., 21-26.
Tuscany Troubadours, G. O. H., Indianapolis, Ind.
Twin City Quartette, "The Cowboy and the Thief" Co.
Van Hoven, Poli's, Worcester, Mass.
Varin & Burr, Lyric, Alton, Ill.
Van Gofre & Cotrely, Meridian, Miss.
Van, Billy, Young's Pier, Atlantic City, N. J.
Vagrants, Three, Alpha, Erie, Pa.
Van, Billy B., Beaumont Sisters, 5th Avenue, N. Y. C.
Van Hoven, Bennett's, Montreal, Can.
Valetta & Lamson, Majestic, Rochester, Pa.; Family, Braddock, 21-26.
Vardon, Perry & Wilbur, King's, Edinburgh, Scot.
Van Dorn, Prof. W. H., & Co., Bijou, Mason City, Ia., 17-19; Majestic, St. Paul, 21-26.

CHAS. and FANNIE
**VAN**
Assisted by CHAS. T. LEWIS
This week, POLI'S, Hartford, Conn.

Van Osten, Eva, Scribner's Big Show.
Valdare & Varno, Honolulu, Hawaiian Islands, 14-March 3; National Amphitheatre, Sydney, Australia, 26-April 25.
Van, Gladys, Victoria, Baltimore.
Van, Chas. & Fanny, Poli's, Springfield, Mass.
Valentine & Ray, Majestic, Sharpsburg, Pa.
Van & Davis Congress Portland, Me.
Valentines (3), Bijou, Lansing, Mich., 21-26.
Vance & Worden, Colonial, Lawrence, Mass.
Varsity Comedy Trio, Gaiety, So. Chicago, Ill.
Veronica & Hurl-Falls Orpheum, Memphis, Tenn.; Orpheum, Des Moines, Ia., 21-26.
Vedia & Quintarouw, "Wizard of Wiseland" Co.
Verdi, Verona, & Bro., Hathaway's, New Bedford, Mass.
Vernon, Poli's, Bridgeport, Conn.
Vivians, Two, Trent, Trenton, N. J.
Vittorio & Georgetto, Haymarket, Chicago.
Victoria Four, Poli's, New Haven, Conn.
Vivian & Bur Dell, Colonial, Vincennes, Ind., 17-19.
Von Hoff, American, N. Y. C.
Waldo & Serano, Park, Pittsburg.
Warner & Lakewood, Proctor's, Elizabeth, N. J., 17-19.
Waddell, Fred & Mae, Colonial, Erie, Pa.
Wayne & Palma, Manzanillo, Cuba, 14-26.
Wards, Al., Robinson, Cincinnati.

**Bert and Lottie Walton**
Feb. 14, POLI'S, Wilkesbarre, Pa.

Waters, Tom, Orpheum, Memphis, Tenn.; Orpheum, New Orleans, La., 21-26.
Welsh, Lynch & Co., Orpheum, Minneapolis; Orpheum, Winnipeg, Can., 21-26.
Ware, Geo. S., James Adams Co. No. 1.
Wayne Sisters, The Serenaders Co.
Washer Bros., Pekin, Chicago.
Walker, Musical, Portola, San Fran., Cal.
Waiman, Harry, Blaney's, Baltimore.
Ward, Klare & Ward, Poli's, Hartford, Conn.
Ward, Fanny, & Co., Majestic, Chicago.

**JAMES R. WATERS**
As General Cohen and Tony from Italy
WESTERN VAUDEVILLE CIRCUIT

Waters, Jas. R., Jeffers', Saginaw, Mich.; Bijou, Bay City, 21-26.
Warren, Lyons & Myers, Shubert, Utica, N. Y.
Walters, Clara, Orpheum, Utica, N. Y.
Wayne & Frey, Jewell, Grand Island, Neb., 17-19; Edison, Hastings, 21-23.
Watson, Fred, Proctor's, Albany, N. Y.
Ward & Curran, Auditorium, Lynn, Mass.
Warde & Mack, O. H., Du Bois, Pa., 17-19.
Wade, John P., & Co., Temple, Detroit.
Walser Twins, Nickle, Winooski, Vt., 17-19.
Walton, Fred., Majestic, Milwaukee.
Waltons, The, Poli's, Wilkes-Barre, Pa.
Wayne, Mabel, Bennett's, Hamilton, Can.
Ward & Lynch, Loew's, Elizabeth, N. J., 17-19.
Wemyss, Walter, Vogel's Big City Minstrels.
Wentworth & Burns, Majestic, El Paso, Tex., 14-26.
Welch, Mealy & Montrose, "Follies of 1909" Co.
Webb, Harry L., Bennett's, Hamilton, Can.; Bennett's, Ottawa, 21-26.
West & Denton, Bijou, Flint, Mich.
Wells, Billy K., Blaney's, Baltimore.
West & Henry, Acker, Halifax, N. S., Can.
West & Fowler, Arcade, Shelburne, Ill., 17-19.
Weil, John, G. O. H., Indianapolis, Ind.
Welch, Joe, Majestic, Toronto, Can.
Wentworth, Vesta & Teddy, Temple, Detroit.; Temple, Rochester, N. Y., 21-26.
Welch, Ben, Orpheum, Minneapolis.
Webb, Henry L., Bennett's, Hamilton, Can.
Wells & Lewis, Empire, Paterson, N. J.
White & Stuart, 5th Avenue, N. Y. C.
Whitman, Frank, Majestic, Butte, Mont., 21-26.
White & Simmons, Star, Chicago; G. O. H., Indianapolis, Ind., 21-26.
Whiteside, Ethel, & Picks, Family, Lafayette, Ind.; Varieties, Terre Haute, 21-26.
Wheeler Sisters, Akron O.
White, Porter J., & Co., Poli's, New Haven, Conn.
Wheeler, Selma, Grand, Cleveland.
Whitford, Annabelle, Young's Pier, Atlantic City, N. J.
Whitely & Bell, American, Frankford, Pa.
Wheelers, The, Colonial, Norfolk, Va.
Wilson, Jack, & Co., Bronx, N. Y. C.
Wills, Nat M., Alhambra, N. Y. C.
Williams, Bransby, Fulton, Bkln.
Wilson Bros.-Bennett's, Hamilton, Can.; Shea's, Buffalo, N. Y., 21-26.
Winchester, Ed., Majestic, Butte, Mont.; Washington, Spokane, Wash., 21-26.
Wilson, Geo. K., Salt Lake City; Majestic, Denver, 21-26.
Wilder, Marshall P., Colonial, N. Y. C.
Wilcox & Gilmore, O. H., Ilion, N. Y.

**JACK WILSON & CO.**
UNITED TIME

Williams & Mayer, Grand, Augusta, Ga.
Wilson, Lizzie, "Ole Olsen" Co.
Williams & Weston, The Serenaders Co.
Williams & Melborn, "The Flight of Princess Iris" Co.
Wilson's Prof., Bears & Dogs, Portland, Portland, Me.; Scenic, Marlboro, Mass., 21-26.
Williams & Stevens Co., Globe, Jacksonville, Fla., 14-26.
Wilder, Marshall P., Colonial, N. Y. C.; Alhambra, N. Y. C., 21-26.
Williams & Gordon, Family, Moline, Ill., 18-20.
Wilson, Alice, Grand, Chicago, 17-19.
Williams' Circus, Proctor's, Newark, N. J.

ERLAU MARIE
**WILCOX and GILMORE**
WORKING

Wilson, Frank, Shea's, Toronto, Can.
Wixon & Kelly, Slater's, Pottsville, Pa.
Wilmonk, Theo., Empire, Milwaukee.
Williams, Margaret, & Co., Main Stree, ePoria, Ill.
Williams' Duo, O. H., So. Houston, Tex.
Wilson, Tony, & Mlle. Heloise, Orpheum, Memphis, Tenn.
Wise, James O., Alpha, Erie, Pa.
Williams, Frank & Della, Park, Pittsburg.
World's Comedy Four Majestic, Houston, Tex.; Majestic, Galveston, 21-26.
World & Kingston, Haymarket, Chicago; Lyric, Dayton, O., 21-26.

**WORMWOOD'S ANIMALS**
NEW ACT
This week, POLI'S, Worcester, Mass.

Woolridge, Clifton, Star, Chicago.
Woods & Woods Trio, Bennett's, Montreal, Can.
Wood Bros., G. O. H., Pittsburg; Temple, Detroit, 21-26.
Woods, W. J., & Co., Colonial, Erie, Pa.
Woodall & Young, Gulfport, Miss.
Wormwood's Dogs & Monkeys, Poli's, Worcester, Mass.
Wright & Dietrick, 5th Avenue, N. Y. C.; Keith's, Phila., Pa., 21-26.
Wrights, The, Majestic, Canon City, Colo., 14-26.
Wright, Lillian, & Young Boys, Majestic, Toronto, Can.
Wynn & Lee, Mary Anderson, Louisville, Ky.
Wyckoff, Prof., Empire, Calgary, Can.; Empire, Edmonton, 21-26.
Young, De Witt, & Sister, O. H., New Brunswick, N. J.

**YACKLAY AND BUNNELL**
BREAKING IT IN

Younger Bros., Grand, Pocatello, Ida.; Orpheum, Boise, 21-26.
Yount, Chas., The Yankee Doodle Comedy Co.
Young, Ethyl, Haymarket, Chicago.
Young & La Dell, Proctor's, Perth Amboy, N. J.

NO VACANCIES
**OLLIE YOUNG and APRIL**
JEFFERS THEATRE, Saginaw, Feb. 14.

Young & Brooks, Temple, Grand Rapids, Mich.
Young, Mr. & Mrs. Arthur, Proctor's, Elizabeth, N. J., 17-19.
Young, James, & Co., Colonial, Norfolk, Va.
Zanora & Berg, Queens Park Hippo., Manchester, Eng.
Zanettos, The, Orpheum, Minneapolis; Orpheum, St. Paul, 21-26.

**ZANETTOS**
Feb. 14, Des Moines, Ia.; 21, ORPHEUM, Kansas City, Mo.

Zeno, Jordan & Zeno, Howard, Boston.
Zobedie, Fred, G. O. H., Pittsburg.

**WEIGHING LESS AND WEARING LONGER**

Than any of the heavy old-fashioned canvas covered wood trunks has given the "BAL" Fibre Trunks a permanent place in the lead. Wood trunks can never be manufactured to weigh as light as fibre trunks, because they need too much iron, tin and slats to strengthen their weaknesses, and as ⅛in. of vulcanized fibre is as strong as ¾in. of wood, there is no hope for wood in a strength competition.

Wood is ancient. Fibre is modern. Which are you?

WILLIAM BAL, Inc., Builders of
Send for Catalogue C. 310 West 42d St., New York City.

BAL FIBRE TRUNKS

## OUT OF TOWN NEWS

**Newark, N. J.**—Newark (Geo. W. Robbins, mgr.) Adeline Genee appears in "The Silver Star," Feb. 14-19, with Bickel and Watson, Emma Janvier, Lee Harrison, Barney Bernard, Mortimer H. Weldon, Ann Tasher and F. Stanton Heck. "The Merry Widow" 21-26.

PROCTOR'S (R. C. Stuart, mgr.)—Week of 14: "High Life in Jail," W. H. Sloan and W. H. Mack, Potter Bros. and company, Overing Trio and company, Quigley Bros., Stepp, Mehlinger and King, Williams' Circus, the Cicver Trio, Ray Cox.

AMERICAN MUSIC HALL (Geo. McDermott, mgr.)—Week of 14: Sidney Drew and company, in "When Two Hearts Are One;" Fred Niblo, Lottie Gilson, Middleton and Spellmeyer, Polk and Polk, "Those Three Fellers," May and Lillian Burns.

COLUMBIA (Geo. Jacobs, mgr.)—"The Chinatown Trunk Mystery" 14-19, Barney Gilmore, in "Dublin Dan," 21-26.

WALDMANN'S Lee Ottolengui, mgr.)—The laughing show, Vanity Fair, headed by Billie Ritchie and Rich McAllister, 14-19, with Al. Zimmerman, Winifred Francis, Tint Welch, Chas. Cardon, Mabel Maitland and Dorcus Huxley. Dainty Duchess Show 21-26.

MINER'S EMPIRE (Leon Evans, mgr.)—The Jolly Girls offer a varied olio Feb. 14 and week, with Kennedy, Evans and Kennedy, Schoenwerck, Herb Ball, Flo Zeller, the Coltons, Grace Patton, the Ashtons, and an added feature, the Georgia Campers Minstrels. Moulin Rouge Girls 21-26.

ARCADE (L. O. Mumford, mgr.)—Entertainers 14 and week are: Morton Comedy company, with Harry Morton, James Morton, Flora Temple, Daisy Palmer, Adeline Mayland, Rose Montaine, William Ashton, Jack Lynch, Billy Randall, Edna Randall, Herman Waller, Flo Russell, Baby Mayland, Three Dancing Dewos, Civetta, Garland and Kramer, Texarkanna, Lynn Ford, Charley Milburn, W. A. Hegel. Sheridan Post, G. A. R., benefit occurs this week.

NOTES.—Dorsch and Russell, who have leased Orange Music Hall and put in moving pictures and vaudeville, are doing an excellent business.....Chauncey Olcott closed his season temporarily Feb. 12, for about six weeks, and will go South for his health..... Geo. Lashwood made a hit with big houses Feb. 6 to 12, and was royally entertained by the Sons of St. George Feb. 7.

**Paterson, N. J.**—Empire (A. M. Bruggemann, mgr.) week of eb. 14: Wilfred Clarke and company, Paul Sandberg and company, V. L. Granville, Fisher and Burkhardt, Marie Collins, Clemens Bros., Wells and Lewis, Fassio. Business good.

LYCEUM (F. J. Gilbert, mgr.)—"In Panama" 14-16, "Under Southern Skies" 17-19, Ward and Vokes 24-26. Business very good.

FOLLY (Joe E. Price, mgr.)—The Star Show Girls 14-16, Billy Watson's Own Co. 17-19. Business good.

OPERA HOUSE (J. J. Goetschius, mgr.)—Moving pictures had fair houses week of 7.

NOTES.—The Nickolet and Pleasant Hour, moving picture houses, are doing a nice business.....The local lodge of Elks will put on a minstrel show 17-19, at the Opera House.

**Atlantic City, N. J.**—Apollo (Fred E. Moore, mgr.) "The Cowboy and the Thief" Feb. 14-16, "Her First Love" (Yiddish) 17, John Drew 18, 19, "The Barrier" 21, 22.

SAVOY (Harry Browne, mgr.)—Commencing 14, this house will play a stock company, the first week offering "Brown's In Town" and moving pictures.

YOUNG'S PIER (W. E. Shackelford, mgr.)—Week of 14: Lionel Barrymore, McKee and Phyllis Rankin, Annabelle Whitford, Billy Van, Leone and Dale, Ben Beyer and Brother, Geo. W. Stuart, Elverton, kinetograph.

STEEPLECHASE PIER (E. L. Perry, mgr.)—Moving pictures.

**Trenton, N. J.**—Taylor Opera House (Montgomery Moses, mgr.) "Sal, the Circus Gal," Feb. 1, played to big business. John Drew 17, "The Soul-Kiss" 19.

TRENT (Montgomery Moses, mgr.)—Week of 14: Charles Lovenberg's Operatic Festival, Orth and Fern, the Two Vivians, Susanne Rocamora, Sam Dody, El Barto, and the Alpine Troupe.

STATE STREET (Herman Wahn, mgr.)—Week of 14: Techow's cats, Three Herberts, Daniel Rae and company, Lillian Maynard, Ina Winsted, Ward and Barton, and Soldene and Olivia.

**Toronto, Can.**—Princess (O. B. Sheppard, mgr.) Marie Tempest, in "Penelope," week of Feb. 14.

ROYAL ALEXANDRA (L. Sosman, mgr.)—"Is Matrimony a Failure?" week of 14.

GRAND (A. J. Small, mgr.)—"Beverly" week of 14.

MAJESTIC (Wm. Morris, Inc., mgrs.)—Capacity business. Week of 14: Joe Welch, Redway and Lawrence, Tambo and Tambo, the Three Richardinis, Lillian Wright and the Young Boys, and four other novelty acts.

SHEA'S (J. Shea, mgr.)—Full houses. Week of 14: Irene Franklin and Bert Green, the Three Leightons, "A One Night Stand in Minstrelsy," the Italian Trio, Lou Anger, Frank Wilson, Al. Rayno's famous bulldogs, and the kinetograph.

GAYETY (T. Henry, mgr.)—Rose Hill Folly Co. week of 14.

GRIFFIN AMUSEMENT CO. (P. Griffn, mgr.)—Their various places of amusement continuing to draw good business.

MASSEY MUSIC HALL.—Dr. Ludwig Wullner 18.

NOTES.—Stewart Houston, the popular manager of Massey Music Hall, died Feb. 17. His career as manager of this amusement house was one of great success. He was always kind and courteous, and will be missed very much by his many patrons. The announcement has not been officially made as to who will supersede him.

**Montreal, Can.**—His Majesty's (H. Q. Brooks, mgr.) Chas. Wyndham, in "The Mollusc." Feb. 14-19; G. P. Huntley, in "Kitty Grey," 21-26.

PRINCESS (George F. McLeich, mgr.)—Laurence Irving and Mabel Hackney, in "The Affinity," 14-19; Mme. Nazimova 21-26.

BENNETT'S (Geo. Driscoll, mgr.)—Business good. Week of 14: Margaret Moffatt and company, Lillian Ashley, Chas. B. Lawler, McKay and Cantwell, Spissell Bros. and company, Woods and Woods Trio, Gardner and Vincent.

FRANCAIS (H. Cunningham, mgr.)—Cole and Johnson, in "The Red Moon," 14-19; "Beverly" 21-26.

ROYAL (Oliver McBrien, mgr.)—Watson's Empire Co. 14-19, the Fashion Plates 21-26.

ACADEMIE (F. X. Bixby, mgr.)—The permanent French Stock Co., in "Camille," current week.

NATIONAL (Geo. Gauvreau, mgr.)—The permanent French Stock Co., in "A-O-E-Ou-U Hein?" 14-19.

**New Orleans, La.**—The week of Feb. 5 being Mardi Gras week, the city was crowded to overflowing, and all the playhouses did big business. The attractions were of the kind that pleased visitors, particularly so with Klaw & Erlanger's big production, "Little Nemo," with its half a dozen star players and grand spectacular effects. Automobile races, with such stars as Barney Oldfield, "De Palma," George Robertson, and other celebrities, as well as daily aeroplane flights by Paulhan, the wizard of the air, all drew immense crowds, and the amusement-seekers were well looked after.

TULANE (T. C. Campbell, mgr.)—"The Climax" week of Feb. 13. Victor Moore week of 20.

CRESCENT (T. C. Campbell, mgr.)—"A Stubborn Cinderella" week of 13. Cecil Spooner week of 20.

BLANEY'S (C. E. Blaney Co., lessees).—The Swain Stock Co., in "Jesse James," to good business, week of 5. A change of bill for week of 13.

FRENCH OPERA HOUSE (Edward Gersen, mgr.)—The French Opera Co. drew large audiences, presenting "Pailasse," "Le Jongleur" and "La Traviata."

AMERICAN MUSIC HALL (Wm. Morris Co., Inc., mgrs.)—A fine programme of vaudeville, with Julian Eltinge as the headliner, drew big business week of 6. An all star bill is promised for week of 13.

DAUPHINE (Hy. Greenwald, mgr.)—The Acme Burlesque Co. did a land office business week of 5, with the Mardi Gras Girls. A new bill will be given week of 13.

ORPHEUM (Jules F. Bistes, mgr.)—Big business was drawn week of 6 by a fine programme of vaudeville. An excellent bill is promised for week of 13, with Lavinia Shannon and company as the headliners.


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# OUT OF TOWN NEWS

**Philadelphia, Pa.**—There are all sorts of novelties on the theatrical menu for week of 14. The more important one is the *premiere* of "Her Husband's Wife," at the Broad, while the other new shows locally are: "The Man Who Owns Broadway," at the Forrest; "The Harvest Moon," at the Chestnut Street Opera House, and "The Prince of Bohemia," at the Lyric.

PHILADELPHIA OPERA HOUSE (Oscar Hammerstein, mgr.)—The operatic schedule for the current week is: "Elektra" 15, "Griselidis" 17, "Thais" and "Otello" 19. Last week, performances of "Griselidis" 8, "Elektra" 10, "Samson and Delila" at the matinee, and "Rigoletto" 12, drew fine houses.

ACADEMY OF MUSIC (S. Behrens, mgr.)—The Metropolitan Opera Co. produces "Germania" for the first time, locally, 15. Last week fine performances of "Die Walkuere" 8, and "Rigoletto" at the matinee 10, drew big houses.

BROAD (Nixon & Zimmerman, mgrs.)—"Her Husband's Wife," a comedy, by A. E. Thomas, receives its first presentation 14, and will continue for three weeks. In the cast are: Laura Hope Crews, Grace Elliston, Robert Warwick, Arthur Lewis, Orme Caldara, and Nellie Roland. John Drew had two weeks of excellent business in "Inconstant George," ending 12.

LYRIC (Messrs. Shubert, mgrs.)—"The Prince of Bohemia," with Andrew Mack and Christie MacDonald, has its local *premiere* 14, for a three weeks' stay. Frances Starr, in "The Easiest Way," departed 12, after a profitable three weeks' engagement.

ADELPHI (Messrs. Shubert, mgrs.)—Lulu Glaser met with a fair degree of success in "Just One of the Boys" last week. The second week begins 14.

FORREST (Nixon & Zimmerman, mgrs.)—Raymond Hitchcock gives his first local view, 14, of "The Man Who Owns Broadway," and will continue indefinitely. "Ben-Hur" had four weeks of fine returns, ending 12.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.)—"The Harvest Moon," another show new to Philadelphia, comes 14, for two weeks. "The Candy Shop" concluded, 12, a two weeks' stay, to excellent business.

WALNUT (Frank Howe Jr., mgr.)—"The Gentleman from Mississippi" continues to be the talk of the town, and the phenomenally big business continues. Douglas Fairbanks and Thomas A. Wise have parts that fit them like a glove, and are the recipients of big applause nightly.

GARRICK (Nixon & Zimmerman, mgrs.)—"The Third Degree" starts 14 the final week of a most successful engagement. "The Travelling Salesman" 21.

GRAND (Stair & Havlin, mgrs.)—"The Girl from Rector's" 14-19. Last week houses of splendid size witnessed "In Panama," and enjoyed the efforts of Guhl and Adams in the leading roles.

GERARD (Miller & Kaufman, mgrs.)—"Sal, the Circus Gal," 14-19. "Three Weeks" did the biggest business, 7-12, in the history of the house. The production discloses some clever acting by Jennie Fowler, Lillian Rhodes and Joseph E. Bernard.

NATIONAL (Jos. M. Kelly, mgr.)—Bert Williams, in "Mr. Lode of Koal," 14-19. "The Chinatown Trunk Mystery" had the real quantity of thrilling moments to please the big crowds last week.

HART'S (John W. Hart, mgr.)—"The Girl of the Sunny South" 14-19. "On Trial for His Life" held forth to good business 7-12.

CHESTNUT (Grant Laferty, mgr.)—The Orpheum Players appear in "The Road to Yesterday" 14 and week. "St. Elmo" drew capacity houses the two weeks ending 12. "Our New Minister" 21-26.

GAIETY (Edward Shayne, mgr.)—The Dainty Duchess Co. 14 and week. The Ginger Girls show was a delight to the patrons, who responded in large numbers, 7-12. Ed. Lee Wrothe leads the comedy forces, and was ably assisted by George Stone and Harry Hills. Irwin's Majestics 21-26. College Girls 28-March 5.

BIJOU (George W. Rife, mgr.)—Broadway Gaiety Girls 14-19. Town Talk was a thoroughly up-to-date aggregation, and had the big crowds with them last week. Charlie Burkhardt was a real fun producer, while Louie Dacre led the beauty bunch. The Big Review 21-26. Jolly Girls 28-March 5.

CASINO (Ellas & Koenig, mgrs.)—Follies of New York are due 14 and week. The Vanity Fairs provided entertainment to crowded houses last week. Billie Ritchie and Rich McAllister did the comedy stunts. Winnie Francis and Conchlite were also pleasing numbers. Columbia Girls 21-26, Irwin's Big Show 28-March 5.

TROCADERO (Charles Cromwell, mgr.)—Sam Devere's Co. is booked for 14 and week. The Washington Society Girls were a lively bunch of joy producers last week, to fine returns. Larry Smith and Harry Stewart are keen on the laughs over the footlights, while Mamie, an Egyptian dancer, was the big hit in the olio. The Cozy Corner Girls 21-26, Miss New York Jrs. 28-March 5.

KEITH'S (H. T. Jordan, mgr.)—Denman Thompson, in "Joshua Whitcomb," is the big feature week of 14. Others are: The Pederson Bros., the Neapolitans, Rooney and Bent, Top, Topsy and Tops, Quinn and Mitchell, Brown and Ayer, the Eight Berlin Madcaps, Hassan Ben Ali's Acrobats, and the kinetograph. Business continues big.

WM. PENN (Wm. W. Miller, mgr.)—The bill week of 14 is headed by Rice and Prevost. Others are: Midgely and Carlisle, Bertie Fowler, the Musical Kleis, Bernard and McEvoy, Gregory and Elmina, and moving pictures. Big business continued.

ELEVENTH STREET OPERA HOUSE (Frank Dumont, mgr.)—A new burlesque on "Ben-Hur" has its *premiere* 14, enlisting the services of the entire company. "Don't Eat Meat," a timely burlesque on the present high prices of food, was satirized in a clever manner last week and scored a big success, and it is retained on the bill for the current week.

NINTH AND ARCH MUSEUM (T. F. Hopkins, mgr.)—In the curio hall week of 14 are: Burkhart, magician; Wild West Ed.; Zello, strong man; Planck, novelty musician; Louise Hudson, ventriloquist, and Irwin's Punch and Judy. The Quaker Sports Burlesquers, in their weekly change, put on "At Atlantic City" and "The Irish Clockmaker." This portion of the show continues to be popular with the crowds. Nellie Dunbar is a newcomer with the company, replacing Edith Reynolds.

PARK, PEOPLE'S, FOREPAUGH'S, MAJESTIC, EMPIRE, PLAZA, PALACE, LIBERTY, VICTORIA and COLONIAL give vaudeville and moving pictures.

NOTES.—Ruth St. Denis, in her Hindu dances, drew well at four matinees, at the Garrick, 7, 8, 10, 11.....Newman, a new travelogist, had a fine house at the Academy of Music, 11.

**Toledo, O.**—Valentine (H. A. Smith, mgr.) "The Builder of Bridges" Feb. 14.

AUDITORIUM (Otto Klives, mgr.)—Dark week of 7.

LYCEUM (E. R. Kelcey, mgr.)—"Graustark" week of 13.

EMPIRE (Harry Winters, mgr.)—The Rentz-Santley Co. week of 13.

AMERICAN (Maumee Amusement Co., mgrs.)—The Paycen Stock Co., in "At Cozy Corners," week of 13. Good business continues.

ARCADE (Will C. Bettis, mgr.)—Vaudeville and moving pictures week of 7.

**Pittsburg, Pa.**—Nixon, "The Servant in the House" Feb. 14-19. "Penelope" 21-26.

ALVIN.—Viola Allen, in "The White Sister," 14-19.

LYCEUM.—Ward and Vokes, in "The Promoters," 14-19.

DUQUESNE.—Stock company, in "The Merchant of Venice," will be played a second week owing to the constant demand for seats. "Carmen" 21-26.

GRAND.—Week of 14: Little Billy, Edwin Stevens, Makarenka Troupe, Granville and Rodgers, Frankie Carpenter, Farrell-Taylor Trio, Five Armanis, Fred Zobedie, Carrie De Mar, moving pictures. Business good.

FAMILY.—Lucien Savoy and company, Zirello and De Almond, Musical Starks, Ollo Clyde and company, Gus Reed, Herman and Doris, Bob Jennett, Fred Newell, pictures.

HILAND.—The stock company will present the usual high class attraction. Business good. "St. Elmo" this week.

LIBERTY.—Week of 14: Musical Hodges, Florence Craig and Dancing Boys, Geo. Mellinotte and company, Jules and Marzon, and the Libertograph. Business good.

GAYETY.—Rice & Barton's Big Gaiety Co. 14-19.

ACADEMY.—Pat White's Gaiety Girls 14-19. Tiger Lilies 21-26.

NORTH SIDE CASINO.—Will S. Marion and Vira Rial, Kittie Reed, Jos. Goodwin, Parker Palmer and company, Phillips and Hilliard.

PARK THEATRE.—Welda and Serano, Laura Brand, Frank and Della Williams and company, Stanton and Flamme, Kittie Reed, Will S. Marion and Vira Rial.

K. & K. OPERA HOUSE, South Side.—Earl and Leo, Stanton and Flamme, Hanley stock company.

ARCADE THEATRE, Connellsville, Pa.—Parker, Palmer and company, Mabel Knight, Jos. Goodwin, Earl and Leo.

GEYER'S OPERA HOUSE, Scottdale.—Hanley stock company, Laura Brand, Welda and Serano.

THE EMPIRE THEATRE has changed its policy, and presents high class vaudeville at from ten to twenty-five cents. The change is referred to elsewhere. This week's bill: The Great Pasquatelle, Madge Maitland, Harry Le Clair, Barry and Mildred, Bailey and Tear, motion pictures.....Attaches of the new Hiland are: Dailey and Pelham, lessees and managers; Charles Joseph, agent, and Mr. Logan, treasurer.

**Erie, Pa.**—Majestic (J. L. Gilson, mgr.) Mme. Frieda Langen Dorff and company drew good attendance Feb. 11. "Beverly" to large business 12.

PARK OPERA HOUSE (J. L. Gilson, mgr.)—Stetson's "Uncle Tom's Cabin" 10-12, drew usual large crowds.

ALPHA (Suerkin & Foster, mgrs.)—Week of 14: The Hollsworths, James O. Wise, Horton and La Triska, Ruba Raymond and boys, Violet Black and company, the Vagrants, Sansone and Delila, and Alphagraph.

COLONIAL (Andrew P. Weschler, mgr.)—Very good attendance. Week of 14: Pelchers Bros., Fred and Maye Waddell, H. B. Barton, W. J. Woods and company.

NOTES.—Happy Hour, vaudeville and moving pictures continue to favorable business.....Harry B. Yard and wife have been visiting their parents in Erie for past three weeks. They take the vaudeville stage in a comedy act at Cleveland, O., Feb. 14, Star Theatre.

**Scranton, Pa.**—Poli's (J. H. Docking, mgr.) week Feb. 14: Lasky's "The New Planophiends," Cadets De Gascogne, Gracie Emmett and company, Lew Hawkins, Lamont's Cockatoos, Dolce Sisters, the Tasmanian Van Dieman Troupe. Business fine.

LYCEUM (A. L. Durban, mgr.)—Jacob P. Adler 17. Al. W. Martin, in "Uncle Tom's Cabin," 19.

COLUMBIA (G. Nelson Teets, mgr.)—Washington Society Girls 14-16, Town Talk 17-19. Business good.

ACADEMY (G. L. Dunbar, mgr.)—Bill 14-16: "The Ten Merry Youngsters," Applo Bros., Arrola, Wally Fitzgibbons, Tinkam and company. Bill 17-19: Four Flying Hudsons, De Wirt Young and Sister.

**Wilkes-Barre, Pa.**—Grand Opera House (H. A. Brown, mgr.) Mortimer Stock Co., playing in "The Girl of the Golden West," drew large houses.

NESBITT (H. A. Brown, mgr.)—Moving pictures and vaudeville, playing continuously to crowded houses.

LUZERNE (Louis H. Baker, mgr.)—The Talk of the Town" 14-16, Washington Society Girls 17-19, Sam Devere Show 21-23.

POLI'S (Gordon Wrighter, mgr.)—Business continues excellent. Week of 13: The Imperial Musicians, Flanagan and Edwards, Andy Rice, the Waltons, Maribini, Connolly Sisters, electrograph.

NOTE.—At Poli's Theatre the attendance this week broke all previous records.

**Reading, Pa.**—Academy of Music (M. Reis, mgr.) "Uncle Tom's Cabin" Feb. 14, John Drew, in "Inconstant George," 16.

ORPHEUM (Wilmer & Vincent, mgrs.)—With the Four Bards as the headliners, vaudeville and motion pictures drew large houses week of Feb. 7.

**Carbondale, Pa.**—Grand Opera House (George P. Monaghan, mgr.) the theatre has been dark since Feb. 2, and will continue so until 18, when Al. W. Martin will give two performances of "Uncle Tom's Cabin." The Monte Carlo Girls 21, "The Third Degree" 24.

**Harrisburg, Pa.**—Majestic (Reis Circuit Co., mgrs.) "The Soul Kiss" Feb. 14, and "In the Bishop's Carriage" 19.

ORPHEUM (Wilmer-Vincent, mgrs.)—Big business. Week of 14: Ben Rolf's "The Leading Lady," Keaton Family, Temple Quartette, Abdul Kader and Three Wives, De Renzo and La Due, Golden and Hughes, and Karl.

ZOO (Francis Ferari, mgr.)—Continuation of the last bill. Big business continues.

AUDITORIUM (P. Magaro, mgr.)—This theatre will open as a playhouse 21, with the Tiger Lilies Burlesque Co.

**Williamsport, Pa.**—Lycoming Opera House (L. J. Fisk, mgr.) moving pictures, drawing big all open nights. "The Yankee Prince" Feb. 16, "The Third Degree" 17, "St. Elmo" 19, Chauncey Olcott 21.

FAMILY (Fred M. Lamade, mgr.)—Week of 14: Fred Hamill and his Bathing Girls, Barnes-Fleming and company, the Messer Sisters, four other big acts, moving pictures.

NOTE.—W. F. Williard, who recently assumed the management of the Orpheum, Lyric and Grand, has mysteriously disappeared.

**Lancaster, Pa.**—Fulton Opera House (Chas. A. Yecker, mgr.) Kirk Brown, supported by Lillian Seymour and company, in repertory, Feb. 14-19.

FAMILY (Ed. Mozart, mgr.)—Week of 14: Patty Bros., Walter Percival, Maude Shaw and Richard Sherman, in "His Father's Choice;" Four Musical Maids, Mackie and Walker, National City Four, the Great Richards, and the moving pictures.

NOTE.—The Lancaster Elks held their annual banquet 8, and had as guests Samuel J. Curtis and company and the Van Cooks, of this week's Family Theatre bill.

**Cincinnati, O.**—One more week of melodrama and the villain will cease his pursuit of soubrettes as far as this port of the Thespian continent is concerned. It will be moving pictures and vaudeville at Heuck's.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Joseph M. Gaites presents "Three Twins" Feb. 14. Anna Held next, in "Miss Innocence" 21.

LYRIC (Heuck Opera House Co. & Lee Shubert, mgrs.)—George Arliss comes 14, in "Septimus." Mabel Hite follows 21.

OLYMPIC (George F. & Luella Forepaugh Fish, mgrs.)—The Forepaugh Stock Co. will present the Bertha Kalich version of "The Kreutzer Sonata," 13. "Held by the Enemy" 20.

WALNUT STREET (Anderson & Ziegler, mgrs.)—The old Jacob Litt success, "In Old Kentucky," comes 13. "Mrs. Wiggs of the Cabbage Patch" 20.

COLUMBIA (Anderson & Ziegler, mgrs.)—Hettie King, Gus Edwards, Joe Tinker and Sadie Sherman, Six Musical Cuttys, Valerie Bergere and company, Martinettie and Sylvester, Quinlan and Mack, Henry Olive and May Sturgis Walker, and Spalding and Riego open 13. Columbia kinodrome.

ORPHEUM (I. M. Martin, mgr.)—The Karno London Comedy Co. are to come 13. The week will be marked by the presentation of Joseph Medill Patterson's playlet, "Dope," by Herman Lieb and company, and the appearance of Tudor Cameron and Bonnie Gaylord, in "On and Off the Stage:" Edward Blondell and company, in "The Lost Boy;" Newhold and Carroll, Hallen and Hayes, Edward Gray, Rinaldo, and the Orpheumscope.

EMPRESS (D. F. McCoy, mgr.)—Leon and Adeline are to come 14, in "The Lady Juggler and the House Wrecker." Other acts: Huntress, Mme. Bedini and her horses, Allen and Cornier, Lloyd Coppens, and Harry and Kate Jackson and company, in "Cupid's Voyage."

HEUCK'S OPERA HOUSE (Heuck Opera House Co., mgrs.)—Byrne Bros. come 13, to put the finishing touches to melodrama at this house, in "Eight Bells." Motion pictures and vaudeville 20.

LYCEUM (Heuck's Opera House Co., mgrs.)—The Holden Stock Co. will revive "Lena Rivers" 13. "Dora Thorne" 20.

PEOPLE'S (Heuck's Opera House Co., mgrs.)—A late switch in bookings sent Wine, Woman and Song in 13. Sam T. Jack's Burlesquers follow 20.

STANDARD (R. K. Hynicka, mgr.)—Harry Hastings' Show is coming 13. Robinson Crusoe Girls 20.

NEW ROBINSON (S. E. Overpack, mgr.)—The Eight Komical Kids, the Millards, Louis and Manu, and Dagmar Dunlap provided the last good bill. Motion pictures.

AMERICAN (Harry Hart, mgr.)—Evans Evans, the brother of "Honey Boy George," was starred in the last bill. His co-entertainers were St. Armo and Crommer, Knight and Seaton, the Alexander Troupe, Bob Dupree, and Nellie De Yoe, Otto and Bosworth, the Musical Mays and Louise Denman.

AUDITORIUM (George Bressler, mgr.)—Vaudeville and motion pictures. Charley Murray, late of Murray and Mack, with his wife, put on a new sketch here last week.

GOSSIP OF THE LOBBY.—Nat Roth, vice Della Fox's manager, was here with Fritzi Scheff.....Business Manager Hammett of "Three Twins," was here.

**Cleveland, O.**—Opera House (A. F. Hartz, mgr.) Grace George, in "A Woman's Way," week of Feb. 14; Elsie Janis week of 21.

COLONIAL (F. C. Miller, mgr.)—Sam Bernard presents "The Girl and the Wizard" week of 14; Viola Allen, in "The White Sister," week of 21.

KEITH'S PROSPECT (H. A. Daniels, mgr.)—"The Girl of the Golden West" week of 14.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Week of 14: Mr. and Mrs. Jimmy Barry, the Sensational Boises, the Frey Twins, Matthew A. Henson, Howard and North, Beatrice Ingram and company, Bert Levy, Oscar Loraine, and others.

GRAND (J. H. Michaels, mgr.)—Week of 14: Gramlich and Hare, the O'Karas, Four Rio Bros., Selina Wheeler, and others.

STAR (Drew & Campbell, mgrs.)—Drew & Campbell's Tiger Lilies week of 14; John Greeves' Co. 21.

EMPIRE (Bert McPhail, mgr.)—Al. Reeves' Beauty Show week of 14, Robie's Knickerbockers 21.

LYCEUM (Geo. M. Todd, mgr.)—"Checkers" week of 14, "In Old Kentucky" week of 21.

CLEVELAND (Geo. M. Todd, mgr.)—"The Girl and the Detective" week of 14, the Black Patti Comedy Co. (colored troupe) week of 21.

**Youngstown, O.**—Grand (Jos. Schagrin, mgr.) "Pierre of the Plains" Feb. 14-16, "Via Wireless" 17-19. Smith's moving pictures every Sunday with illustrated songs.

PARK (Jno. R. Elliott, mgr.)—Kyrle Bellew, in "The Builder of Bridges," 18; "A Knight for a Day" 19. Brown's moving pictures and illustrated songs, Sundays.

PRINCESS (W. J. Hamilton, mgr.)—Vaudeville and moving pictures are drawing well.

NOTES.—Bijou and Dreamland (W. J. Hamilton, mgr.) moving pictures continue to good patronage.....The work of remodeling the front of the Park Theatre Building into quarters for a European hotel is under way. J. W. Wagner, of Philadelphia, who will conduct the new enterprise, is in the city to superintend the work of reconstruction.....The ownership of Avon Park has again changed hands, the latest purchaser being James Hanley, of Lisbon, O. The park proper will be fitted up and run as an amusement resort.....Adeline Genee, the famous dancer, whose brother lives in this city, announces her intention of retiring from the stage after her marriage. Her next season's tour will be her farewell to the stage.

**Zanesville, O.**—Weller (Vincent Seavelle, mgr.) dark week of Feb. 14, "Graustark" 22.

ORPHEUM (H. R. Hamilton, mgr.)—Jewel's Manikins, Four Bennington, Richard Dickinson, Usher and Whitcliff, the Town Hall Minstrels, with Coakley, Subers and McBride; Arnold's leopards, Haywood Sisters, Lingard and Walker, Mark Coboden, and the pictures, S. R. O. every night.

HIPP (W. E. Deacon, mgr.)—Week of 14: Ben S. Horton, Adams and Winfield, Vardiun, the Zartoons, Fred Swift, Roger and St. Claire, Matthews and Matthews, Julia Hanson, and the pictures. Business great.

QUIMBY'S CASINO (W. C. Quimby, mgr.)—"The Magic Circle," with 12 people, and the usual good pictures. Business fine.

HOME (Young & McWilliams, mgrs.)—Moving pictures exclusively are proving a winner. All specialties and vaudeville acts have been "cut."

**Hamilton, O.**—Smith's (Tom A. Smith, mgr.) the Moulin Rouge Girls Feb. 14. Geo. Sidney, in "The Joy Rider," and "The Travelling Salesman" follow.

GRAND (Ward & McCarthy, mgrs.)—Week of 6: The Bellfounts, Fred Lawrence and company, in "The Light;" Martelli and Rossi, Chapman Sisters, the Great Mexican Solis Marimba Quartette, the bioscope.

NOTES.—Hamilton may have several new vaudeville houses next season, as some of the present picture houses are thinking of going into the vaudeville line....."Genial" John E. McCarthy was elected president of the National Vaudeville Association at Pittsburg Feb. 9.

**Dayton, O.**—Victoria (William Sanders, mgr.) "The Golden Girl" Feb. 12, Kyrle Bellew 16.

NATIONAL (Gil Burrows, mgr.)—"The Sporting Deacon" 14-16, George Sidney, in "The Joy Rider," 17-19.

LYRIC (Max Hurtig, mgr.)—Week of 14: Gertrude Van Dyck, the Great Temple Quartette, Potts Bros. and company, Leeds and Lamar, Frank Hawley and company.

**Sandusky, O.**—Sandusky Theatre (O. V. Woodward, mgr.) "The Toyhmakers" had good business Feb. 10. "The Thief" 12, "A Traveling Salesman" 17.

**Springfield, O.**—Fairbanks (Harry A. Ketcham, bus. mgr.) "The Golden Girl" Feb. 14, Go-Won-Go Mohawk 19.

GRAND (Springfield Theatre Co., mgrs.)—Culhane's Comedians 31-Feb. 12.

NEW SUN (Sun Amusement Co., mgrs.)—Week of 14: Emmons, Emerson and Emmons, Emily Nice, Chapman Sisters' pickaninnies, John Bush Jr. and his father.

**Detroit, Mich.**—Detroit (B. C. Whitney, mgr.) "Israel" Feb. 14-16, "They Loved a Lassie" 17-19.

GARRICK (R. H. Lawrence, mgr.)—Blanche Bates, in "The Fighting Hope," 14-16; Marie Dressler, in "Tillie's Nightmare," 17-19.

LYCEUM (E. D. Stair, mgr.)—Henry Miller's "Great Divide" week of 13.

LAFAYETTE (Dr. Campbell, mgr.)—"Monte Cristo" week of 13.

GAYETY (J. M. Ward, mgr.)—The Girls from Happyland week of 13.

AVENUE (Drew & Campbell, mgrs.)—The Kentucky Belles week of 13.

TEMPLE (J. H. Moore, mgr.)—Packed houses. Week of 14: Joseph Hart's "Bathing Girls," Paul Spadoni, the one act play, "Marse Shelby's Chicken Dinner," by John P. Wade and company; Charles Leonard Fletcher, Johnny Stanley and Elida Morris, Clifford and Burke, Howard and Lawrence, Wentworth, Vesta and Teddy, and the moving pictures.

MAJESTIC (W. B. Schram, mgr.)—Week of 14: Schwab and Knell, Barr and Evans, Mr. and Mrs. Lew Stanley, Al. West, Chinese Lawson, the Four La Villas, and the pictures.

HARRIS' FAMILY (Dave Markowitz, mgr.)—Business good. Week of 14: Dave Lubin and company, the McNutts, Tolliver Bros., Gertrude Ritchie, the Great Shack, Eugene McCann, Kelly, Lindsay and Kelly, Helen Atwell, and the pictures.

**Ann Arbor, Mich.**—Whitney (A. C. Abbott, mgr.) Clifton Crawford, in "Three Twins," to S. R. O. Feb. 5. Grace George, in "A Woman's Way," 8; "The Girl from Rector's" 10.

MAJESTIC (Arthur Lane, mgr.)—Week of 7: The Four Belles, Dawson and Gillette, James R. Waters, Dancing Davy and Pony Moore, Ollie Young and April, Petrie and Budd, Three (White) Kuhns, Great Pantzer Troupe, moving pictures, opened to S. R. O.

NOTES.—Theatorium, Star Annex, Star and Bijou are doing well with moving pictures.....Manager Abbott, of the Whitney, played "Three Twins" for the eighth time 5, to the largest business within a year.....J. M. Stirling will open his big musical act, "The Saleslady," at the Majestic, 14.

**Flint, Mich.**—Stone's (A. C. Pegg, mgr.) Jack Johnson Feb. 17, "They Loved a Lassie" 24.

NEW BIJOU (F. S. Bryce, mgr.)—Week of 7: Laughing Horse, Mysterious Edna, John and Bertha Gleeson, Herbert Brooks, Grace Ayer, and Eddie Ross.

NEW GARRICK (W. N. Harris, mgr.)—Week of 7: William Ramsdell and Ramsdell Sisters, Wise Mike, Tuttle and May, Becker and Mack, and the Luigi Picaro Troupe.

**Battle Creek, Mich.**—Post (E. R. Smith, mgr.) Colonial Stock Feb. 14-19 canceled. Jack Johnson 15, "The Man on the Box" 19, Manhattan Stock Co. 20-26.

BIJOU (Will Marshall, mgr.)—Bill week of 13: Five Musical Spillers, Leo Beers, Katashi Troupe, Edward Murphy, Foy and Clark, and motion pictures.

**Kalamazoo, Mich.**—Fuller (H. D. Carter, mgr.) Jack Johnson Feb. 14, "Paid in Full" 22, "The Great Divide" 25.

ACADEMY OF MUSIC (B. A. Bush, mgr.)—House dark 14-19.

MAJESTIC (H. W. Crull, mgr.)—Week of 14: Herbert and Willing, Chester and Grace, Blake's mule, "Maude;" Edward Murphy, Gordon and Russell, and Majesticscope. Business good.

**Washington, D. C.**—New National (W. H. Rapley, mgr.) this week Richard Carle, in "Mary's Lamb. John Drew, in "Inconstant George," 21-26.

COLUMBIA (Fred G. Berger, mgr.)—This week, Theodore Roberts, in "The Barrier." De Wolf Hopper, in "The Matinee Idol," 21-26.

BELASCO (L. Stoddard Taylor, mgr.)—This week, Frances Starr, in "The Easiest Way." Dunstan Farnum, in "Cameo Kirby," 21-26.

ACADEMY OF MUSIC (J. W. Lyons, mgr.)—This week, Thomas E. Shea, in repertory. "Three Weeks" 21-26.

CHASE'S (Miss H. Winnifred De Witt, mgr.)—This week: Gus Edwards' Co., in "The Night Birds;" Curzon Sisters, Stuart Barnes, John R. Gordon and Arthur J. Pickens' Co., in "What Would You Do?" George Jones and Robert Deely, the Four Konerz Bros., Inez and Lorella, and the American vitagraph. Excellent houses.

CASINO (A. C. Mayer, mgr.)—This week: Guy Bartlett, Adolph Adams and company, Hayes and Le Roy, the Orianeys, La Clair and Wilson, Zach Lee, Walton and Vivian, and others, besides first class moving pictures. Business great.

MAJESTIC (Frank B. Weston, mgr.)—This week: Caillouette, wire walker; Andrew Lews, Helen Norton and company, in "Betty's Hand;" Bouton and Tilson, Jane Carlisg, and moving pictures.

GAYETY (George Peck, mgr.)—This week, Jardin de Paris Co. The Ginger Girls 21-26.

LYCEUM (Eugene Kernan, mgr.)—This week, Miss New York Jr. Co. The Tiger Lilies Co. 21-26.

NOTE.—Harry Jarboe, late of Albany and Troy playhouses as treasurer, has accepted a similar position at the Gayety, in this city, and is making good.....Edward A. Hines, the Washington lyric tenor, who has studied abroad under competent masters, received a benefit 13, at the New National. This will enable him to finish his studies. Mr. Hines has a wonderful range, and will undoubtedly make his mark in grand opera at no far distant future.

**Butte, Mont.**—Broadway (J. K. Healet, mgr.) "The Merry Widow" renewed old acquaintances, showing to capacity houses Feb. 3, 4.

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BLANCHE RING IN THE YANKEE GIRL

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CLYDE FITCH'S LAST PLAY The City

BROADWAY THEATRE, B'way & 41st St. Evgs. 8.15. Mats. Wed., Sat., Feb. 22.
THE JOLLY BACHELORS WITH NORA BAYES

Maxine Elliott's Thea., 39th bet. B'way & 6th. Evs. 8.30. Mats. Wed., Sat. & Feb. 22.
FORBES-ROBERTSON THE PASSING OF THE THIRD FLOOR BACK

BIJOU B'way & 30th St. Evgs. 8.30. Mats. Wed., Sat., Feb. 22.
Cyril Scott, in The Lottery Man

COMEDY 41st St., bet. B'way & 6th Ave. Evgs 8.30. Mats. Wed., Sat., Feb. 22.
MARY MANNERING A MAN'S WORLD

DALY'S B'way and 30th St. Evs. 8.30. Mats. Wed., Sat., Feb. 22.
MAXINE ELLIOTT In THE INFERIOR SEX

HACKETT 42d St., W. of B'way. Evgs. 8.15. Mats. Thurs. and Sat., 2.15.
Extra Matinee Washington's Birthday.
JOHN MASON in "NONE SO BLIND"

WEST END 125th St. W. of 8th Av. Evgs. 8.15 Mats. Wed. & Sat., 2.15.
VAUGHAN GLASER in "ST. ELMO"
Next week, Jefferson De Angelis—"Beauty Spot."

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COLONIAL ALHAMBRA
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BRONX NOVELTY

FAMILY (G. N. Crawford, mgr.)—Cornell's Players, in "Reaping the Harvest," did one of the biggest weeks of their run at this house 6-12.

MAJESTIC (W. J. Swarts, mgr.)—Edwin Winchester, Carlton Sisters, Helen Carmen, Keane and Briscoe, Jas. J. Morton, Louis Guertin, Phalen's Orchestra, and Majesticscope. As usual, good business.

EMPIRE (W. G. Lingerman, mgr.)—Feb. 6-8: Clayton and Glenn, in "The Toreador;" the Robinsons, Raymond and Smith, Frida Giroux, Empirescope. Good returns.

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**WHAT A GLORIOUS THING TO BE AN ELECTRIC KING --- THAT'S WHAT PAT CASEY SAYS**


## OUT OF TOWN NEWS

**Boston, Mass.**—The receipts in the Mayor's office for amusement licenses during the past year reached the figure of $17,000, the highest by $3,000 in any one year since the office was established. Excellent attractions are offered at the local playhouses for the week of Feb. 14.

BOSTON OPERA HOUSE (Henry Russell, mgr.)—The operas for the first part of the week are: "La Boheme," with Nielsen, Bronskaja, Constantino, Boulogne, Mardones, Pelchni, Tavecchia, White and Stroesca, 14. "Faust," with Dereyne, Freeman, Leveroni, Bourillon, Nivette, Boulogne and Vanni, 16. The Saturday evening operas are at popular prices.

SAM S. SHUBERT (Wilbur-Shubert Co., mgrs.)—"The Midnight Sons" begins its second week 14. The cast includes: George A. Schiller, Joseph M. Ratliff, Harry Fisher, Denman Maley, Taylor Holmes, Maude Lambert, Clara Palmer, Florence Martin, Linden Beckwith, George Munroe, Marcia Harris, Gus Bael, Alan Brooks, Gladys Moore, Maybelle Meek and Borchard Dickerson.

BOSTON (Frohman & Harris, mgrs.)—"Ben-Hur" opens 14 for a limited season. Cohan & Harris' Minstrels had capacity business last week. The principals were: George EVANS, John King, Harry Van Fossen, Earl Benham, Sam Lee, Will Oakland, John Rogers, Arthur Alexander, Vaughn Comfort, Thos. Scott, John McShane, Clarence Marks, and Alexander and Scott.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Walker Whiteside, in "The Melting Pot," begins his second week 14. The company includes: Sheridan Block, John Blair, Grant Stewart, Henry Vogel, Florence Fisher, Leonora Von Ottinger, Louise Muldener and Nellie Butler.

COLONIAL (Frohman, Rich & Harris, mgrs.)—J. E. Dodson, in "The House Next Door," begins his second and last week 14. Charles Wyndham, in "The Mollusc," 21.

HOLLIS STREET (Frohman, Rich & Harris, mgrs.)—Maude Adams, in "What Every Woman Knows," commences her third week 14. The engagement ends 26.

GLOBE (U. S. Amusement Co., mgrs.)—"Going Some" begins its second week 14. The cast includes: Walter Jones, James Spottswood, Aubrey Beattie, Cane Hamlin, T. J. Carrigan, Maude Bancroft, June Mathis, Geo. K. Henery, E. L. Fernandez, Aug. Glassmire, Geo. Leach, Crosby Little and Leroy Sumner.

TREMONT (John B. Schoeffel, mgr.)—"Rebecca of Sunnybrook Farm" is in its seventh week of fine business. Edith Taliaferro is making a big hit in the leading role.

KEITH'S (B. F. Keith, mgr.)—Week of 14: Lole Fuller's Ballet of Light (fifth and last week), Griffith, Jesse Lasky's Twentieth Century Limited, Al. Jolson, Duncan's Scotch rollies, the McGregors, Charlotte Parry, the Six Samois, Burns and Fulton, McCart and Bradford, and kinetograph.

PARK (Frohman, Rich & Harris, mgrs.)—William Hodge, in "The Man from Home," began his seventh week 14, and popular interest in the comedy is still undiminished.

AMERICAN MUSIC HALL (William Morris, Ins., mgrs.)—For week of 14, Harry Lauder is the headliner. The surrounding bill includes: Harry and Elsie Mayville, Sam Storn, and Hall and Earle.

GRAND OPERA HOUSE (George W. Magee, mgr.)—Barney Gilmore, in "Dublin Dan, the Irish Detective," is the attraction for the current week, with Cole and Johnson, in "The Red Moon," to follow 21. Johnny and Emma Ray, in "King Casey," had fine business last week.

CASTLE SQUARE (John Craig, mgr.)—"Shore Acres" began its second week 14. The cast includes: John Craig, Walter Walker, George Hassell, James Burrows, Wilfred Young, Donald Meek, Bert Young, Al. Roberts, Mabel Colcord, Gertrude Binley, Margaret Fay, Marie Loring and Mary Leonard. Edward Peple's "The Spitfire" is in preparation.

COLUMBIA (Edwards & Farren, mgrs.)—The Lady Buccaneers, with Helen Van Buren, Peerless Macks, Hanson and Bonet, Joseph K. Watson, and Alvin and Kenney, this week. The Umpire, with Edmund Hayes, 21.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Week of 14, Sam Scribner's Show, "Oh, You Woman!" College Girls, last week, had as principals: Florine Linden, Klara Hendrix, Fannie Brice, Joe Fields, George Scanlon, R. M. Knowles, Willie Weston, Herbert Waterbury, Joe Peltier, Edith Parfray and Florence Barry. Next week, Cracker Jacks.

GAIETY (G. H. Batcheller, mgr.)—Rose Sydell's London Belles this week. The Golden Crook company had good business last week. Ida Crispi, St. John and Farrell, Jack Strouse and Mlle. Faustina made hits. Mardi Gras Beauties 21.

HOWARD (Jay Hunt, mgr.)—Week of 14, the Umpire, with Edmond Hayes in the leading role. Extra attractions: Zeno, Jordan and Zeno, Frank Bush, Three Ernesto Sisters, the Bicknells, Black Bass Comedy Four, Jordan and Brennan, Belle Sharon, Kinkaid, Leslie Palmer, and Howardscope. Next week, Star Show Girls. Extra: Carl Dammann Family, Work and Ower, Martini and Carl, Le Roy, Blanche Baird, and Vissochi Brothers.

AUSTIN & STONE'S MUSEUM (Frank P. Stone, mgr.)—Week of 14: Curio hall: Luken's lions, Caldi Cheriff, Java apes, monster python, Prof. Hutchins, lecturer. Stage show: Harris and Nelson, Helson and Hood, Prof. Costa, Tom Bullock, motion pictures, songs, and Manhattan Maids, including: Nellie Hurley, Dolly Clifford, Luella Brown, Lottie Hurley, Petta Ferguson, May Hurley, Clara Steel, Edith Roberts, Vina Milan, Ted Steel and Tom Bullock.

BOWDOIN SQUARE (G. E. Lothrop, mgr.)—Week of 14: Wells, Boyer and company, Watermelon Trust, Jago and Stewart, Buckley and Anderson, Martine and Carl, Melrose Brothers, Turelli, Jack Inglis, Elma Elwood, and motion pictures.

NEW NICKELODEON (A. L. Wolffe, mgr.)—Curio hall: Vic Chandler's Creole Belles, Dexter, in rope tying act; Alfred La Zello, balancer. Theatre: Nina Searle's Burlesquers, motion pictures and illustrated songs.

HUB (Joseph Mack, mgr.)—Week of 14: Willard's Temple of Music, Joe and Sadie Britton, Dot Davenport, Alice Lee, the Fairchilds, May White, Riley and Fleming, and motion pictures.

NEW PALACE (I. M. Mosher, mgr.)—Week of 7: Allen, Delman and Harold, Anton Zinka, Reynolds and Ashley, Walter Keith, Brand and Clare, the Raymonds, Ben Adams, Baker and Corelle, and motion pictures.

WASHINGTON (Nat Burgess, mgr.)—Week of 7: Sharp and Sharp, Cecil Oferita, Ledman and Somers, the Vintons, the Kohls, Sousa and Sloan, and motion pictures.

OLD SOUTH (Nat Burgess, mgr.)—Week of 7: Alice Patten, Three Morrisses, Sandy McGregor, Bernard and Hill, Riley and Fleming, Rube Armsdale, and motion pictures.

NOTES.—Bijou Dream, Scenic Temple, Pastime, Star, Comique, Premier, Empire, Unique, Queen, Jollette, Liberty, Winthrop Hall, Orienta, Roxbury, Potter Hall and Zoilcon Temple give motion pictures and songs.....Commander Robert E. Peary will tell the complete story of his discovery of the North Pole at Symphony Hall Feb. 17, under the auspices of the Appalachian Mountain Club.....Wright Kramer gave the Burton Holmes travelogue on "Hawaii," at Tremont Temple, 11, 12.....C. A. Ellis, manager of the Boston Symphony Orchestra, announces that Max Fiedler has been re-engaged as conductor of the orchestra for the seasons of 1910-1911 and 1911-1912.....The Handel and Haydn Society gave Arthur Sullivan's "Golden Legend," at Symphony Hall, 13.....The Air Ship Show will be held at Mechanics' Building 16-26.

**Springfield, Mass.**—Court Square (D. O. Gilmore, mgr.) "The Drummer Boy" (local) Feb. 14-16, Thomas Jefferson 21, "The Yankee Prince" 22, with matinee; Howe's moving pictures 23, New York Philharmonic Orchestra 24, Cohan & Harris' Minstrels 25, 26.

POLI'S (S. J. Breen, mgr.)—Good patronage. Week of 14: Gus Edwards' Holland Heinles, Burt Shepherd and company, Chas. and Fanny Van, Lopez and Lopez, Leo Carrillo, Burton's dogs, electrograph.

GILMORE (W. M. Ryan, mgr.)—College Girls 14-16, "When the Bell Tolls" 17-19, Rose Sydell's Co. 21-23.

NOTES.—Nelson—Dramagraph and illustrated songs. Business good.....Pictorial Subway—Moving pictures and illustrated songs. Fine returns.....Edisonia—Moving pictures and illustrated songs. Fair audiences....Novelty—Moving pictures and illustrated songs. Light houses.....The Melba Temple of Shriners will hold their annual theatre party at Court Square March 21, "The Gentleman from Mississippi" being the attraction.....George D. Nelson, sixty-three, owner of the Nelson Theatre, this city, died Feb. 8, of Bright's disease, after several weeks' illness.....A Summer season of stock at Court Square is an assured fact, as already Manager D. O. Gilmore has received no less than three applications for the house from prominent theatrical managers, but has not as yet made a decision.....A movement is on foot in which the local managers have been asked to co-operate, urging the passing of a bill now before the Legislature to permit children under fifteen years of age to appear in theatricals, which is now prevented by the new factory law.....De Witt Mott plans to star next season in "The Royal Mounted," by Cecil and Wm. De Mille.....'The Travelling Salesman," booked for Court Square 17-19, canceled, but will be seen at the house later in the season.....The Jessie Keller Troupe, trick bicyclists, with the Columbia Burlesquers, are taking big all over the circuit.....Walter H. Shapner left for New York, where he is to join a new quartette which is soon to be seen in vaudeville.

**Lynn, Mass.**—Auditorium (Harry Katzes, mgr.) week of 14: The Macos, Ten Brock and Henry, the International Grand Opera Quartette, Theo. Lightner, Mr. and Mrs. Mark Murphy, Ward and Curran, the Melnotte Twins and Clay Smith, and Rose Naynon's educated birds. The business is big and Sunday evening concerts crowded.

OLYMPIA (A. E. Lord, mgr.)—Motion pictures and illustrated songs, with Rawson and June, the Herald Square Quartette, and Tanner and Gilbert included, week of 14.

LYNN (M. Mark, mgr.)—Josh Daly's Country Choir, McVeigh and Walby, John Martin, the Three Brothers Harding, Mildred Force and company, and Ali. Hunter and Ali, week of 14. Big business. Tom Dunn, a local artist, with his daughter Grace were seen in a rural sketch, "Acton Corners," last week.

COMIQUE (M. Mark, mgr.)—The Alpha Comedy Four, Baker and Murray, Walter Reynolds, and Blaire and Wagner week of 14. Excellent business.

NOVELTY (Joseph Symonds, mgr.)—The Gotham Blondes, in burlesque, week of 14. Good business.

NOTE.—The Dreamland, in this city, and all picture houses in Salem and Gloucester, report a good business.

**New Bedford, Mass.**—New Bedford Theatre (W. B. Cross, mgr.) moving pictures and vaudeville Feb. 14 and week, except 17, when "Bright Eyes" is given.

HATHAWAY'S (T. B. Bayliss, mgr.)—Week of 14: Verona Verdi and Bros., return engagement of Mrs. Fay, Mabel Irving, Radford and Winchester, Hibbert and Warren, Carroll-Gillette Troupe, pictures.

SAVOY.—Moving pictures attract large houses. Manager Barry has been giving away house lots the past week, which proves his energy in advertising his house.

## On the Road.

**Supplemental List in Another Column.**

### DRAMATIC AND MUSICAL.

Adams, Maude (Chas. Frohman, mgr.)—Boston, Mass., 14-26.

Anglin, Margaret (Louis Nethersole, mgr.)—St. Louis, Mo., 14-19, Milwaukee, Wis., 21-23, Indianapolis, Ind., 24-26.

Allen, Viola (Liebler & Co., mgrs.)—Pittsburg, Pa., 14-19, Cleveland, O., 21-26.

Arliss, George (Harrison Grey Fiske, mgr.)—Cincinnati, O., 14-19.

Amsden Stock (Chas. G. Amsden, mgr.)—Shelbyville, Ind., 14-19, Xenia, O., 21-26.

"Arcadians," Chas. Frohman's—N. Y. City 14, indefinite.

"Arsene Lupin," Chas. Frohman's — St. Paul, Minn., 14-19, Minneapolis 20-26.

"Alma, Wo Wohnst Du?" Adolf Philipp's—N. Y. City 14, indefinite.

"Alma, Wo Wohnst Du?" Adolf Philipp Co.'s—Rochester, N. Y., 24-26.

"American Ides," Cohan & Harris'—Athens, Ga., 16, Macon 17, St. Augustine, Fla., 18, Jacksonville 19, 20, Savannah, Ga., 21, Charleston, S. C., 22, Augusta, Ga., 23, Columbia S. C. 24, Charlotte, N. C., 25, Lynchburg, Va., 26.

"As the Sun Went Down" Arthur C. Alston's—Vancouver, B. C., Can., 16, New Westminster 17, Bellingham, Wash., 18, Everett 19, Seattle 20-26.

"As Told in the Hills," W. F. Mann's (Alex. Story, mgr.)—Mannington, W. Va., 16, Bellaire, O., 17, Woodfield 18, Cambridge 19, New Lexington 21, Lancaster 22.

"Alaskan" (Wm. P. Cullen, mgr.)—Salt Lake City, U., 21-23.

"Arizona," Gus Hill's—Grand Rapids, Mich., 14-16, South Chicago, Ill., 17-19, Chicago 20-26.

Blanche Bates—David Belasco's (T. F. Dean, mgr.)—Detroit, Mich., 14-16, Buffalo, N. Y., 21-23, Rochester 24-26.

Barrymore, Ethel (Chas. Frohman, mgr.)—N. Y. City 14, indefinite.

Billie Burke (Chas. Frohman, mgr.)—N. Y. City 14, indefinite.

Bellew, Kyrle (Chas. Frohman, mgr.)—Dayton, O., 16, Columbus 17, Youngstown 18, Erie, Pa., 19, Toronto, Can., 21-26.

Bernard, Sam (The Shuberts, mgrs.)—Cleveland, O., 14-19.

Boston Grand Opera (Henry Russell, mgr.)—Boston, Mass., 14-March 26.

Brown, Kirk (J. T. Macauley, mgr.)—Lancaster, Pa., 14-19, Trenton, N. J., 21-26.

Boyer, Nancy, Stock—Jamestown, N. Y., 14-19.

Bailey Stock (Edwin B. Bailey, mgr.)—El Paso, Tex., 14, indefinite.

Black Patti Musical Comedy (E. Voelckel, mgr.)—Hamilton, O., 16, Indianapolis, Ind., 17-19, Cleveland, O., 21-26.

"Beggar Prince" Opera (H. H. Budde, mgr.)—Areneville, Ill., 16, Bluffs 17, Mount Sterling 18, Griggsville 19.

"Barrier, The," Klaw & Erlanger's—Washington, D. C., 14-19.

"Brewster's Millions," Frederic Thompson's—Joplin, Mo., 16, Carthage 17, Pittsburg, Kan., 18, Parsons 19, Springfield, Mo., 20, Fort Scott, Kan., 21, Sedalia, Mo., 22, Moberly 23, Keokuk, Ia., 24, Decatur, Ill., 25, Mattoon 26.

"Brewster's Millions," Cohan & Harris'—Seattle, Wash., 14-19, Spokane 20-26.

Ben-Hur," Klaw & Erlanger's—Boston, Mass., 14, indefinite.

"Bright Eyes," Jos. M. Gaites'—New Bedford, Mass., 17.

"Buster Brown," Eastern (E. A. Denman, mgr.)—Connellsville, Pa., 16, Brownsville 17, McKeesport 18, 19, Rochester 21, Butler 22, Greenville 23, Franklin 24, Meadville 25, Sharon 26.

"Buster Brown," Western (E. H. Fitchugh, mgr.)—Helena, Ark., 16, Pine Bluff 17, Hot Springs 18, Little Rock 19, Batesville 21, Newport 22, Poplar Bluff, Mo., 23, Caruthersville 24, Memphis, Tenn., 25, 26.

"Beverly" (Delamater & Norris, Inc., mgrs.)—Toronto, Can., 14-19, Montreal 21-26.

"Brown of Harvard" (Will J. Nolline, mgr.)—St. Paul, Minn., 14-19, Minneapolis 20-26.

"Banker's Catle" (Harry Shannon, mgr.)—Thomasville, N. C., 16, Concord 17, Lancaster, S. C., 19, Chester 21, Union 22, Laurens 23, Newberry 24, Columbia 25, Orangeburg 26.

"Bell Boy" (T. H. Ealand, bus. mgr.)—San Angelo, Cal., 14-19.

"Babes in Toyland"—San Bernardino, Cal., 16, Provo City, U., 18, Salt Lake City 22-26.

"Big Jim" (Goodhue Bros., mgrs.)—Ravenna, Nebr., 16, Beelus 17, Dannebrog 18, St. Paul 19, Palmer 21, Central City 22, Stromsburg 23, David City 24, Valley 25, Hooper 26.

Crane, Wm. H. (Chas. Frohman, mgr.)—Denver, Colo., 14-19, Sioux City, Ia., 21, Cedar Rapids 22, Des Moines 23, Omaha, Nebr., 24-26.

Collier, William (Chas. Frohman, mgr.)—N. Y. City 14, indefinite.

Crosman, Henrietta (Maurice Campbell, mgr.)—Buffalo, N. Y., 14-16, Rochester 18, 19.

Carle, Richard—Washington, D. C., 14-19, Baltimore, Md., 21-26.

Cole and Johnson (A. L. Wilbur, mgr.)—Montreal, Can., 14-19, Boston, Mass., 21-26.

Cutter Stock (Wallace R. Cutter, mgr.)—Charlottesville, Va., 14-19, Chattanooga, Tenn., 21, indefinite.

Cash, Burleigh (Fred Taggart, bus. mgr.)—Brazil, Ind., 14-19, Bedford 21-26.

Carroll Comedy (Ion Carroll, mgr.)—North Fork, W. Va., 14-19, Pocahontas, Va., 21-26.

Champlin Stock (Chas. E. Champlin, mgr.)—Annapolis, Md., 14-19.

"Children of Destiny," Henry B. Harris'—N. Y. City 21, indefinite.

"Candy Shop," Chas. B. Dillingham's—Washington, D. C., 14-19, Atlantic City, N. J., 21-22, Easton, Pa., 23, Reading 24, Lancaster 25, Altoona 26.

"Climax, The," Middle West, Jos. M. Weber's (Henry L. Young, mgr.)—Marysville, O., 16, Fostoria 17, Bucyrus 18, Upper Sandusky 19, Marion 21, Delaware 22, Bellefontaine 23, Mansfield 24, Ashland 25, Alliance 26.

"Climax, The," Coast, Jos. M. Weber's (M. Osterman, mgr.)—St. Louis, Mo., 14-19, Kansas City 20-26.

"Climax, The," Southern, Jos. M. Weber's (Jos. Glick, mgr.)—Shreveport, La., 16, 17, Marshall, Tex., 18, Texarkana, Ark., 19, Fort Worth, Tex., 21-23, Ennis 24, Wichita Falls 25, Gainesville 26.

"City, The," The Shuberts'—N. Y. City 14, indefinite.

"Chocolate Soldier," F. C. Whitney's—N. Y. City 14, indefinite.

"Certain Party," Liebler & Co.'s—Rochester, N. Y., 14-16, Cincinnati, O., 20-26.

"Cat and the Fiddle" (Chas. A. Sellon, mgr.)—Concord, N. C., 16, Columbia, S. C., 17, Sumter 18, Darlington 19, Wilmington, N. C., 21, Raleigh 22, Durham 23, Greensboro 24, Salisbury 25, Charlotte 26.

"Checkers" (Stair & Havlin, mgrs.)—Cleveland, O., 14-19, Toronto, Can., 21-26.

"Clansman, The" (Geo. H. Brennan, mgr.)—Kearney, Nebr., 16, North Platte 17, Laramie, Wyo., 18, Cheyenne 19, Boulder, Colo., 21, Fort Collins 22, Greeley 23, Victor 24, Pueblo 25, Colorado Springs 26.

"Chinatown Trunk Mystery," A. H. Woods'—Newark, N. J., 14-19, Pittsburg, Pa., 21-26.

"County Sheriff," Wee & Price's (Chas. H. Brooke, mgr.)—Galesburg, Ill., 16.

Drew, John (Chas. Frohman, mgr.)—Reading, Pa., 16, Trenton, N. J., 17, Atlantic City 18, 19, Washington, D. C., 21-26.

Daniels, Frank (The Shuberts, mgrs.)—Kingston, Can., 16.

Dodson, J. E. (Cohan & Harris, mgrs.)—Boston, Mass., 14-19, Salem 21, Lawrence 22, Lowell 23, Worcester 24, Meriden, Conn., 25, New Britain 26.

De Angelis, Jefferson (The Shuberts, mgrs.)—Albany, N. Y., 18, 19, N. Y. City 21-26.

Dressler, Marie (Lew Fields, mgr.) — Detroit, Mich., 17-19, Baltimore, Md., 21-26.

Davis, Florence (A. G. Delamater, mgr.)—Atlanta, Ga., 16, 17, Chattanooga, Tenn., 19, Knoxville 21, 22, Dalton, Ga., 23, Rome 24, Birmingham, Ala., 25, 26.

Dexter, Elliott (Fred R. Hoadley, mgr.)—Meridian, Miss., 16, Yazoo City 17, Clarksdale 18, Memphis, Tenn., 19, Helena, Ark., 21, Pine Bluff 22, Texarkana 23, Marshall, Tex., 24, Palestine 25, 26.

De Lacy, Leigh (Monte Thompson, mgr.)—Dover, N. H., 14-19, Fitchburg, Mass., 21-26.

Dougherty Stock (Jas. Dougherty, mgr.)—Sault Ste. Marie, Mich., 14-19.

"Dollar Princess," Chas. Frohman's—N. Y. City 14, indefinite.

"Dick Whittington," The Shuberts'—Buffalo, N. Y., 14-19.

"David Copperfield" (Edward C. White, mgr.)—Worcester, Mass., 14-19, Brooklyn, N. Y., 21-26.

"David Holcomb" (Wm. Lawrence, mgr.)—Tillsonburg, Can., 16, Brantford 17, Woodstock 18, Stratford 19, Berlin 21, Guelph 22, Oshawa 23, Port Hope 24, Cobourg 25, Kingston 26.

"Daniel Boone on the Trail," Eastern, Robt. H. Harris' (C. A. Teaff, mgr.)—Sharon, Pa., 16, Meadville 17, Oil City 19, Franklin 21, Bradford 24.

"Daniel Boone on the Trail," Central, Robt. H. Harris' (J. W. Clinton, mgr.)—Boswell, Pa., 16, Latrobe 17, Greensburg 18, Rochester 19, Canonsburg 21, Waynesburg 22, Washington 23, Beaver Falls 24, Lisbon 25, Butler 26.

Edeson, Robert (Henry B. Harris, mgr.)—Omaha, Nebr., 14-16, Lincoln 19, Denver, Colo., 21-26.

Elliott, Maxine (The Shuberts, mgrs.)—N. Y. City 14, indefinite.

Evans and Hopper—B. C. Whitney's—Detroit, Mich., 17-19, Lafayette, Ind., 23, Logansport 24.

Ewing, Gertrude (W. N. Smith, bus. mgr.)—Galveston, Tex., 15-17.

Empire Dramatic—Logansport, Ind., 14-19.

"East Lynne" (Joseph King, mgr.)—Brooklyn, N. Y., 14-19, Philadelphia, Pa., 21-26.

"East Lynne"—(Lee-Mosser, mgrs.)—Beresford, S. Dak., 16, Alcester 17, Hawarden, Ia., 18, Akron 19, Chatsworth 20, Hudson, S. Dak., 21, Garretson 22, Alvord, Ia., 23, Larchwood 24, Lester 25.

"Eli and Jane" (Harry Green, mgr.)—Mapleton, Ia., 16, Onawa 17, Kingsley 18, Moville 19, Ponca, Nebr., 21, Cherokee, Ia., 24, Alta 25, Storm Lake 26.

"Eight Bells," Byrne Bros.'—Cincinnati, O., 14-19, Anderson, Ind., 21, Logansport 23.

Fiske, Mrs. (Harrison Grey Fiske, mgr.)—Brooklyn, N. Y., 14-19.

Faversham, Wm. (The Shuberts, mgrs.)—Milwaukee, Wis., 14-16, Kansas City, Mo., 21-26.

Figman, Max (John Cort, mgr.)—Los Angeles, Cal., 14-19.

Farnum, Dustin (Liebler & Co., mgrs.)—Brooklyn, N. Y., 14-19, Washington, D. C., 21-26.

Fields, Lew (Shubert & Fields, mgrs.)—Chicago, Ill., 14, indefinite.

Fox, Eddie (The Shuberts, mgrs.)—Baltimore, Md., 14-19.

Fales Stock (Chas. T. Fales, mgr.)—Pittsburg, Pa., 14-18.

"Fortune Hunter," Cohan & Harris'—N. Y. City 14, indefinite.

"Fortune Hunter," Cohan & Harris'—Chicago, Ill., 14, indefinite.

"Fourth Estate," Liebler & Co.'s—Chicago, Ill., 14, indefinite.

"Faust," White's (Olga Verne White, mgr.)—Oswego, Kan., 16, Parsons 17, Columbus 18, Scammon 19.

"Fighting Parson," W. F. Mann's (E. B. Hauk, mgr.)—Purcell, Okla., 16, Sulphur 17, Ardmore 18, Marietta 19, Durant 21, Lehigh 22.

"Forty-five Minutes From Broadway," Cohan & Harris'—Fort Worth, Tex., 16, 17, Waco 18, San Antonio 19, Austin 21, Houston 22, 23, Galveston 24, Beaumont 25, Lake Charles, La., 26.

"Follies of 1909" (Florenz Ziegfeld Jr., mgr.)—Chicago, Ill., 14-26.

"Flirting Princess" (H. Singer, mgr.)—Chicago, Ill., 14, indefinite.

"Fatal Wedding"—Nashville, Tenn., 14-19.

Grace George (Wm. A. Brady, mgr.)—Cleveland, O., 14-19, Chicago, Ill., 21-March 5.

Glaser, Lulu (The Shuberts, mgrs.)—Philadelphia, Pa., 14-26.

Genee, Mlle. Adeline (Klaw & Erlanger, mgrs.)—Brooklyn, N. Y., 21-26.

Gear, Florence (Jules Murry, mgr.)—Columbus, O., 14-16.

Greet's Players (Ben Greet, mgr.)—Hartford, Conn., 17-19.

Grand Opera (Metropolitan Opera Co., mgrs.)—N. Y. City 14, indefinite.

Grand Opera (Metropolitan Opera Co., mgrs.)—Philadelphia, Pa., 14, indefinite.

Grand Opera (Oscar Hammerstein, mgr.)—N. Y. City 14, indefinite.

Grand Opera (Oscar Hammerstein, mgr.)—Philadelphia, Pa., 14, indefinite.

Gilmore, Barney (Havlin & Nicolai, mgrs.)—Boston, Mass., 14-19, Newark, N. J., 21-26.

Grapewin, Chas. E.—Syracuse, N. Y., 14-16, Rochester 17-19.

Go-Won-Go Mohawk (Thaller & Crowley, mgrs.)—Springfield, O., 19.

Graves, Helen (N. Appell, mgr.)—Hazleton, Pa., 14-19, Pottsville 21-26.

Guy Stock (G. C. Guy, mgr.)—Greenville, O., 14-19, Newark 21-26.

"Gentleman From Mississippi," Brady & Grismer's—Philadelphia, Pa., 14, indefinite.

"Girl of the Golden West," David Belasco's—Houston, Tex., 16, San Antonio 17, 18, Austin 19, Temple 21, Waco 22, Dallas 23, 24, Greenville 25, Shreveport, La., 26.

"Gentleman From Mississippi," Brady & Grismer's—Macon, Ga., 16, Albany 17, Columbus 18, Montgomery, Ala., 19, Birmingham 21, 22, Gadsden 23, Huntsville 24, Sheffield 25, Decatur 26.

"Gentleman From Mississippi," Brady & Grismer's—Logansport, Ind., 18, Lafayette 25.

"Graustark," Eastern (Baker & Castle, mgrs.)—Toledo, O., 14-19, Newark 21, Zanesville 22.

"Graustark," Central (Baker & Castle, mgrs.)—Hoopeston, Ill., 16, Kankakee 17, Hammond, Ind., 18, Michigan City 19, Benton Harbor, Mich., 20, Dowagiac 21, Goshen, Ind., 22.

"Graustark," Southern (Baker & Castle, mgrs.)—Demopolis, Ala., 16, Selma 17, Troy 18, Columbus, Ga., 19, Americus 21, Albany 22.

"Going Some," The Shuberts'—Boston, Mass., 14, indefinite.

"Girl Question," Eastern, H. H. Frazee's—Wells, Minn., 16, Albert Lea 17, St. Peter 18, Rochester 19, La Crosse, Wis., 20, Faribault, Minn., 21, Eau Claire, Wis., 22, Hastings, Minn., 23, Ashland, Wis., 24, Duluth, Minn., 25, 26.

"Girl Question," Western, H. H. Frazee's—McCook, Nebr., 16, Oberlin, Kan., 17, Norton 18, Belleville 19, Concordia 21, Salina 22, Abilene 23, Junction City 24, Manhattan 25, Leavenworth (Soldiers' Home) 26.

"Girl at the Helm," H. H. Frazee's—Woodstock, Ill., 16, Madison 17, Beloit 18, Freeport 19, Racine, Wis., 20, Kenosha 21, Elkhart, Ind., 22, Benton Harbor, Mich., 23, Kendallville, Ind., 24, Angola 25, Kalamazoo, Mich., 26.

"Girl in the Taxi," A. H. Woods'—Chicago, Ill., 14, indefinite.

"Girl From U. S. A.," City, Harry Scott Co.'s—Norfolk, Va., 14-19, Knoxville, Tenn., 21-26.

"Girl From U. S. A.," Eastern, Harry Scott Co.'s—St. Marys, Pa., 16, Johnsonburg 17, Smethport 18, Austin 19, Emporium 21, Renovo 22, Lock Haven 23, Towanda 24, Owego, N. Y., 25, Waverly 26.

"Girl From U. S. A.," Western, Harry Scott Co.'s—Fulton, Ky., 17, Dyersburg, Tenn., 18, Mayfield, Ky., 19, Union City, Tenn., 21, Humboldt 22, Brownsville 23, Milan 24, Clarksville 26.

"Great Divide," Henry Miller's—Detroit, Mich., 14-19.

"Girl of Eagle Ranch" (Kelly & Brennan, mgrs.)—Chandler, Okla., 16, Cushing 17, Mulhall 18, Crescent 19, Marshall 21, Kingfisher 22, Waukomis 23, Pond Creek 24, Medford 25.

"Girl of the Mountains" (O. E. Wee, mgr.)—Pontiac, Ill., 16, Fairbury 17, Farmer City 18, Canton 19, Pekin 20, Abingdon 21, Burlington, Ia., 22, Washington 23, Muscatine 24, Rock Island, Ill., 25, Davenport, Ia., 26.

"Girl That's All the Candy" (R. M. Garfield, mgr.)—Ellendale, N. Dak., 16, Edgeley 17, Oakes 18, Wahpeton 19, Fergus Falls, Minn., 21, Alexandria 22, Morris 23, Benson 24, Willmar 25, St. Cloud 26.

"Goddess of Liberty" (Mort H. Singer, gen. mgr.)—Joliet, Ill., 16, Davenport, Ia., 17, Burlington 18, Quincy, Ill., 19, St. Louis, Mo., 20-26.

"Girl and the Detective," C. E. Blaney Amuse. Co.'s—Cleveland, O., 14-19.

"Golden Girl" (Mort H. Singer, gen. mgr.)—Columbus, O., 16, Anderson, Ind., 17, Indianapolis 18, 19, Louisville, Ky., 21-23, Lafayette, Ind., 24.

"Girl From Rector's," A. H. Woods'—Philadelphia, Pa., 14-19.

"Girl of the Sunny South"—Philadelphia, Pa., 14-19.

"Gingerbread Man"—El Paso, Tex., 16.

Hackett, James K. (Chas. Frohman, mgr.)—Bridgeport, Conn., 16, Danbury 17, New Britain 18, Meriden 19, Brooklyn, N. Y., 21-26.

Hilliard, Robert (Frederic Thompson, mgr.)—Rochester, N. Y., 14-16, Toledo, O., 17-19, Detroit, Mich., 21-26.

Held, Anna (Florenz Ziegfeld Jr., mgr.)—Indianapolis, Ind., 14-16, Louisville, Ky., 17-19, Cincinnati, O., 21-26.

Hodge, William (Liebler & Co., mgrs.)—Boston, Mass., 14, indefinite.

Hopper, De Wolf (D. V. Arthur, mgr.)—Baltimore, Md., 14-19, Washington, D. C., 21-26.

Hitchcock, Raymond (Cohan & Harris, mgrs.)—Philadelphia, Pa., 14, indefinite.

Hanford, Chas. B. (T. Lawrence Walker, mgr.)—Albany, Ore., 16, Salem 17, Portland 18, 19, Hoquiam, Wash., 20, Aberdeen 21, Tacoma 22, 23, Seattle 24-26.

Huntley, George P.—Ottawa, Can., 17, Montreal 21-26.

Higgins, David (E. D. Stair, mgr.)—Akron, O., 17-19, Anderson, Ind., 24.

Hackett, Norman (Jules Murry, mgr.) — Racine, Wis., 19.

Hayward, Grace (Geo. M. Gatts, mgr.)—Lafayette, Ind., 14-19, Vincennes 21-26.

Himmelein's Imperial Stock (L. A. Earle, mgr.)—Marion, Ind., 14-19, Kokomo 21-26.

Hall's Associate Players (E. J. Hall, mgr.)—Wheeling, W. Va., 14, indefinite.

Hall's Associate Players (E. J. Hall, mgr.)—Grand Rapids, Mich., 14, indefinite.

Hickman-Bessey Stock (H. G. Lihou, mgr.)—Lincoln, Ill., 14-19, Taylorville 21-26.

Harvey Stock, Northern (J. S. Garside, mgr.)—Kankakee, Ill., 14-19.

Harvey Stock, Southern (L. A. Emmert, mgr.)—Madison, Ind., 14-19, Muncie 21-26.

Hutchison, Louise (Jack Hutchison, mgr.)—Springfield, Mo., 14, indefinite.

"Harvest Moon," Chas. Frohman's — Philadelphia, Pa., 14-26.

"Her Husband's Wife," Miller, Klaw & Erlanger's—Philadelphia, Pa., 14-March 5.

"House of a Thousand Candles" (Rowland & Gaskell, mgrs.)—Canon City, Colo., 16, Leadville 17, Grand Junction 19, Ogden, U., 20.

"House of a Thousand Candles," Rowland & Gaskell's (Geo. L. Elmore, mgr.)—St. Joseph, Mo., 14-16, Tecumseh, Nebr., 17, Columbus 19, Omaha 20.

"Human Hearts," Western (Wm. F. Riley, mgr.)—Omaha, Nebr., 14-16.

"Honeymoon Trail" (Mort H. Singer, gen. mgr.)—New Orleans, La., 14-19, Monroe 20, Alexandria 21, Shreveport 22, Lake Charles 23, Beaumont, Tex., 24, Galveston 25, Houston 26, 27.

"Heiress, The" (N. L. Stern, mgr.)—Princeton, Ill., 16, Kewanee 17, Bradford 18, Toulon 19, Pekin 20, Elmwood 21, Havana 22, Mason City 23, Lincoln 24, Clinton 25, Gibson City 26.

"Heart of Alaska," Henry D. Carey's (Hopp Hadley, mgr.)—Chicago, Ill., 14-19, Springfield 20-23, Peoria 24-26.

"Hans Hanson" (Louis Reis, mgr.)—Osceola, Ark., 24, Blytheville 25, Caruthersville, Mo., 26.

Irving, Laurence, and Mabel Hackney (The Shuberts, mgrs.)—Montreal, Can., 14-19.


**THE ESSENCE OF REFINEMENT IN VAUDEVILLE**

# TOMA HANLON

**THE AMERICAN MALE IMPERSONATOR**

ALL RECORDS BROKEN AT CUMBERLAND, MD.

MELLINGER BROS.

MANAGERS OF THE ACADEMY OF MUSIC, CUMBERLAND, MD., TAKE THIS METHOD TO INFORM THE PUBLIC THAT ALL RECORDS FOR A WEEK'S BUSINESS IN THIS CITY WERE BROKEN THE WEEK OF JAN. 31st, 1910, BY THE

CHAS. K. CHAMPLIN CO.

Hundreds upon huddreds were turned away who could not get even standing room. Good shows can always get big business at this house, and we are always willing to give equitable terms.
MELLINGER BROS., Managers Academy of Music.

Imson, Burt—Medicine Hat, Sask., Can., 14-19, Taber 21-26.
"Is Matrimony a Failure?" David Belasco's—Toronto, Can., 14-19, Rochester, N. Y., 21-23, Buffalo 24-26.
"Israel," Chas. Frohman's—Detroit, Mich., 14-16, Indianapolis, Ind., 17, Rochester, N. Y., 25, 26.
"In the Bishop's Carriage" (Baker & Castle, mgrs.)—Bloomsburg, Pa., 16, Shamokin 17, Harrisburg 18, York 19, Baltimore, Md., 21-26.
"In Old Kentucky," A. W. Dingwall's—Cincinnati, O., 14-19, Cleveland 21-26.
"In Panama" (Al. Rich Co., mgrs.)—Paterson, N. J., 14-16, Providence, R. I., 21-26.
"In Wyoming" (H. E. Pierce & Co., mgrs.)—Lincoln, Nebr., 16, St. Joseph, Mo., 20-23, Omaha, Nebr., 24-26.
James, Louis (Branch O'Brien, mgr.)—New Westminster, B. C., Can., 16, Vancouver 17, 18, Victoria 19, Seattle, Wash., 20-22, Ellensburg 23, Walla Walla 24, Colfax 25, Pullman 26.
Janis, Elsie (Chas. B. Dillingham, mgr.)—Baltimore, Md., 14-19, Cleveland, O., 21-26.
Jefferson, Thomas—Worcester, Mass., 14-19.
Jose, Richard J.—Buffalo, N. Y., 14-19.
Juvenile Bostonians (B. E. Lang, mgr.)—Grand Rapids, Minn., 16, Cass Lake 17, Bemidji 18, 19, Crookston 21, 22, Warren 23, Grafton, N. Dak., 24, Langdon 25, 26.
"Jolly Bachelors," Lew Fields'—N. Y. City 14, indefinite.
Klark-Urban (H. B. Klark, mgr.) — Quebec, Can., 14-19.
Keith Stock (Cato S. Keith, mgr.)—Kokomo, Ind., 14-19, Logansport 21-26.
"King Dodo," John Cort's—Grand Island, Nebr., 16, Omaha 17-19.
"Knight for a Day," Ben Falk's (Jule Pearse, mgr.)—Akron, O., 14-16.
"Kissing Girl," Cort Theatre Co.'s—Minneapolis, Minn., 14-19, St. Paul 20-26.
Lackaye, Wilton (Liebler & Co., mgrs.)—Milwaukee, Wis., 20-26.
Long Stock (Frank E. Long, mgr.)—Huron, S.
La Porte, May, Stock (Joe McEnroe, mgr.)—Marion, Ind., 14, indefinite.
Latimore & Leigh Stock—Paducah, Ky., 14-19.
Lombardi Opera (S. M. Berry, mgr.)—Salt Lake City, U., 14-19, Los Angeles, Cal., 21-26.
"Love Cure," Henry W. Savage's—Chicago, Ill., 14-26.
"Lily, The," David Belasco's—N. Y. City 14, indefinite.
"Lion and the Mouse," A—Henry B. Harris'—Peoria, Ill., 14-16, Springfield 17-19, East St. Louis 20, Columbus, O., 21-23, Dayton 24-26.
"Lion and the Mouse," B—Henry B. Harris'—Santa Cruz, Cal., 16, Woodland 17, Marysville 18, Chico 19, Portland, Ore., 20-26.
"Love Among the Lions," Chas. Frohman's—Utica, N. Y., 16, Buffalo 17-19.
"Land of Nod" (Land of Nod Co., mgrs.)—Denver, Colo., 14-19, Cheyenne, Wyo., 21, North Platte, Nebr., 22, Kearney 23, Grand Island 24, Fremont 25.
"Little Johnny Jones" (H. A. Morrison, mgr.)—Hutchinson, Kan., 16, Wichita 17, Iola 18, Parsons 19, Pittsburg 20, Carthage, Mo., 21, Springfield 22, Osceola 23, Sedalia 24, Mexico 25, Alton, Ill., 26.
Mantell, Robert B. (Wm. A. Brady, mgr.)—San Francisco, Cal., 14-26.
Mary Mannering (The Shuberts, mgrs.)—N. Y. City 14, indefinite.
Mason, John (Fiske & Shubert, mgrs.)—N. Y. City 14, indefinite.
Mann, Louis (Wm. A. Brady, mgr.)—Lincoln, Nebr., 18.
Mack, Andrew (Lew Fields, mgr.)—Philadelphia, Pa., 14-March 5.
Montgomery and Stone (C. B. Dillingham, mgr.) —N. Y. City 14, indefinite.
Moore, Victor (Cohan & Harris, mgrs.)—Austin, Tex., 16, Houston 17, Galveston 18, Beaumont 19, New Orleans, La., 20-26.
Melville, Rose (J. R. Stirling, mgr.—Sacramento, Cal., 16, 17, Fresno 18, Bakersfield 19, Los Angeles 20-26.
Macauley, William—Alva, Okla., 16, Cherokee 17, Enid 19, Guthrie 20, Perry 21, Iola, Kan., 26.
Myrkle-Harder Stock (Myrkle-Harder Amuse. Co., mgrs.)—Bangor, Me., 14-19.
Maxwell-Hall Stock (Maxwell & Hall, mgrs.)—Kewanee, Ill., 14-19, Quincy 20-26.
Morey Stock, Western, Le Comte & Flesher's (F. A. Murphy, mgr.)—Frederick, Okla., 14-19, Lawton 20-26.
Mock Sad Alil Stock (S. L. Kelly, mgr.)—Marshfield, Wis., 14-19, Merrill 21-26.
Marks Bros.' (Joe Marks, mgr.)—Calgary, Albt., Can., 14-26.
Marks Bros.' (Tom Marks, mgr.)—Monroe, Mich., 14-16, Tecumseh 17-19, Adrian 21-March 5.
May, Ethel, Stock—Lafayette, Ind., 14-19.
Maher, Phil, Stock (Leslie E. Smith, mgr.)—Peekskill, N. Y., 14-19.
Manhattan Stock (C. W. Russell, mgr.)—Adrian, Mich., 14-19, Battle Creek 20-26.
"Miss Patsy," Henry W. Savage's — Chicago, Ill., 14, indefinite.
"Madame X," Henry W. Savage's—N. Y. City 14, indefinite.
"Merry Widow," Henry W. Savage's—N. Y. City 14-19 Newark, N. J., 21-26.
"Merry Widow," Henry W. Savage's—Seattle, Wash., 14-19, Everett 20, Victoria, B. C., Can., 21, Vancouver 22, 23, Bellingham, Wash., 24, Tacoma 25, 26.
"Man of the Hour," Brady & Grismer's—Chicago, Ill., 14-19, Indianapolis, Ind., 24-26.
"Man of the Hour," Brady & Grismer's—Cincinnati, O., 14-19, Ashland, Wis., 21, Ironwood, Mich., 22, Iron Mountain 23, Norway 24, Marquette 25, Calumet 26.
"Man of the Hour," Brady & Grismer's—Geneva, N. Y., 25.
"Midnight Sons," Lew Fields' — Boston, Mass., 14-26.
"Miss Philura," Liebler & Co.'s—Chicago, Ill., 14-26.
"Mrs. Wiggs of the Cabbage Patch," Liebler & Co.'s—Louisville, Ky., 14-19, Cincinnati, O., 20-26.
"Ma's New Husband," Harry Scott Co.'s—Charleston, Mo., 16, Sikeston 17, Kennett 18, Senath 19, Campbell 21, Poplar Bluff 22, Bonne Terre 24, Festus 25, De Soto 26.
"Missouri Girl," M. H. Norton's (Jos. Rith, mgr.) Dalhart, Tex., 16, Guymon, Okla., 17, Liberal Kan., 18, Meade 19, Fowler 21, Bucklin 22, Pratt 23, St. John 24, Stafford 25, Larned 26.
"Montana," Henry D. Carey's (Roland Osborne, mgr.)—Quincy, Ill., 17, Chicago 20-26.
"Meadow Brook Farm," W. F. Mann's (J. W. Carson, mgr.) Chester, S. C., 16, Clinton 17, Monroe, N. C., 18, Charlotte 19, Concord 21, Salisbury 22.
"McFadden's Flats," Barton & Wiswell's—Buffalo, N. Y., 14-19, Rochester 21-23, Syracuse 24-26.
"Man on the Box" (Monte Thompson, mgr.)—Geneva, N. Y., 16.
"Miss Molly May"—Chicago, Ill., 14, indefinite.
"Miss Nobody From Starland" (Mort. H. Singer, gen. mgr.)—Chicago, Ill., 14, indefinite.
"Man on teh Box" (Truesdale Bros., mgrs.)—Battle Creek, Mich., 19.
"Monte Cristo"—Detroit, Mich., 14-19.
"Mr. Hopkinson"—Milwaukee, Wis., 17-19.
Nethersole, Olga (Wallace Monro, mgr.)—Spokane, Wash., 16, Wallace, Ida., 17, Missoula, Mont., 18, Helena 19, Great Falls 21, Butte 22, 23, Bozeman 24, Livingston 25, Billings 26.
Nazimova, Mme. Alla (The Shuberts, mgrs.)—New Haven, Conn., 16, Providence, R. I., 17-19, Montreal, Can., 21-26.
National Stock (E. J. Eichenlaub, mgr.)—Chillicothe, O., 14-19.
National Grand Opera—Milwaukee, Wis., 17-19.
"Newlyweds and Their Baby" (Geo. Goett, mgr.) —Columbia, Mo., 17, Boonville 18, Sedalia 19, Kansas City 20-26.
Olcott, Chauncey (Augustus Pitou, mgr.)—Atlantic City, N. J., 16, Norristown, Pa., 17.
O'Hara, Fiske (Al. McLean, mgr.) — Hamilton, Can., 18 19, St. Catherines 21, Brantford 22, Galt 23, Stratford 24, St. Thomas 25, London 26.
Orpheum Stock (Edward Doyle, mgr.)—Lima, O., 14-19.
"Old Homestead" (Franklin Thompson, mgr.)—Cheyenne, Wyo., 16, Greeley, Colo. 17, Fort Collins 18, Boulder 19, Denver 20-26.
"Ole Olson" (A. H. Westfall, mgr.)—Purcell, Okla., 16, Norman 17, Marietta 18, Ardmore 19, Durant 21, Denison, Tex., 22 McKinney 23, Bonham 24, Clarksville 25, Marshall 26.
"Old Clothes Man" (Gilson & Bradfield, mgrs.)—Kinsley, Kan., 16, Larned 17, Great Bend 18, Hutchinson 19, Anthony 21, Caldwell 22.
"Out in Idaho" (Bates & Shalvoy, mgrs.)—Towanda, Pa., 16, Harrisburg 17, Lewistown 18, Reading 19.
Powers, James T. (The Shuberts, mgrs.)—St. Louis, Mo., 14-19.
Patton, Wm. B. (J. M. Stout, mgr.)—Comanche, Tex., 16, Cisco 21, Stamford 22, Abilene 23, Weatherford 25, Cleburne 26.
Poynter, Beulah—Burt & Nicolai (Harry J. Jackson, mgr.)—Baltimore, Md., 14-19, Brooklyn, N. Y., 21-26.
Payeen Stock (E. S. Lawrence, mgr.)—Toledo, O., 14, indefinite.
Powell & Cohan's Musical Comedy (I Kent Cohan, mgr.)—Marion, Ind., 14-19, Crawfordsville 21-26.
"Polly of the Circus," Frederic Thompson's—Clinton, Ia., 16, Moline, Ill., 17, Davenport, Ia., 18, Joliet, Ill., 19, Chicago 21-March 5.
"Polly of the Circus," Frederic Thompson's—Elyria, O., 16, Detroit, Mich., 17-19, Grand Rapids 20-23, Benton Harbor 24, Dowagiac 25, Goshen, Ind., 26.
"Polly of the Circus," Frederic Thompson's (Fred Reichelt, mgr.)—Salina, Kan., 16, Concordia 17, Junction City 18, Manhattan 19, Emporia 21, Topeka 22, Lawrence 23, Ottawa 24, Iola 25, Chanute 26.
"Paid in Full," Wagenhals & Kemper's—Fond du Lac, Wis., 16.
"Paid in Full," Atlantic, Wagenhals & Kemper's —Yazoo City, Miss., 16, Natchez 17, Vicksburg 18, Greenville 19, Memphis, Tenn., 21, Jackson, Miss., 22.
"Pierre of the Plains," A. H. Woods'—Youngstown, O., 14-16, Wheeling, W. Va., 17-19, Pittsburg, Pa., 21-26.
"Prince of To-Night" (Mort H. Singer, gen. mgr.)—Tulsa, Okla., 16, Enid 17, El Reno 18, Guthrie 19, Oklahoma City 21, 22, Sapulpa 23, Muskogee 24, McAlester 25, Little Rock, Ark., 26.
"Power of Truth" (H. F. MacDonald, mgr.)—Vandergrift, Pa., 16, Latrobe 17, Canonsburg 18, Waynesburg 19.
"Prince of His Race" (Oscar Graham, mgr.)—Jacksonville, Tex., 17, Lufkin 18, Timpson 19, Center 21, San Augustine 22, Kirbyville 23, De Ridder, La., 24, Leesville 25, Port Arthur, Tex., 26.
"Pair of Country Kids," Western (H. W. Link, mgr.)—Fort Dodge, Ia., 17, Hampton 18, Iowa Falls 19, Webster City 23, Reinbeck 25, Waterloo 26.
"Queen of the Moulin Rouge"—Providence, R. I., 14-19, Worcester, Mass., 21, 22, New Britain, Conn., 23, Meriden 24, New Haven 25, 26.
Robertson, Forbes (The Shuberts, mgrs.)—N. Y. City 14, indefinite.
Russell, Lillian (Joseph Brooks, mgr.)—Omaha, Nebr., 21-23.
Ring, Blanche (Lew Fields, mgr.)—N. Y. City 14, indefinite.
Roberts, Florence (The Shuberts, mgrs.)—San Francisco, Cal., 14-March 5.
Robson, May (L. S. Sire, mgr.)—Milwaukee, Wis., 14-16, Menomonie 17, Green Bay 18, Oshkosh 19, Appleton 20, Fond du Lac 21, Sheboygan 22, Madison 24, La Crosse 25, Eau Claire 26.
Rogers, Max (Klaw & Erlanger, mgrs.)—N. Y. City 14, indefinite.
Rays, The (E. D. Stair, mgr.)—Providence, R. I., 14-19, Worcester, Mass., 21-26.
Russell & Drew Stock (R. E. French, mgr.)—Portland, Ore., 14-19.
Rosar-Mason Stock (P. C. Rosar, mgr.)—Jackson, Mich., 14-19.
"Rebecca of Sunnybrook Farm," Klaw & Erlanger's—Boston, Mass., 14, indefinite.
"Right of Way" (Fred. Block Co., Inc., mgrs.)—Red Bluff, Cal., 16, Chico 17, Sacramento 18, 19, San Francisco 20-26.
"Royal Slave," C. Bennett's (Geo. H. Bubb, mgr.)—Albia, Ia., 16, Hiteman 17, Melrose 18, Afton 19, Corning 21, Red Oak 22, Villisca 23, Clarinda 24, Lenox 25, Bedford 26.
"Red Mill" H. B. Emery, mgr.)—El Paso, Tex., 19, 20.
"Royal Chef," F. A Wade's—Quebec, Can., 16, Lafayette, Ind., 21.
Sothern, E. H., and Julia Marlowe (The Shuberts, mgrs.)—N. Y. City 14-March 5.
Skinner, Otis (Chas. Frohman, mgr.)—N. Y. City 14, indefinite.
Starr, Frances (David Belasco, mgr.)—Washington, D. C., 14-19, Pittsburg, Pa., 21-26.
Scheff, Fritzi (Chas. B. Dillingham, mgr.)—Louisville, Ky., 14-16, Lexington 17, Columbus, O., 18, 19, Dayton 21, Indianapolis, Ind., 22, 23, South Bend 24, Grand Rapids, Mich., 25, Toledo, O., 26.
Stahl, Rose (Henry B. Harris, mgr.)—Chicago, Ill., 14-26.
Scott, Cyril (The Shuberts, mgrs.)—N. Y. City 14, indefinite.
Shea, Thomas E.—A. H. Woods'—Washington, D. C., 14-19, Norfolk, Va., 21-26.
Spooner, Cecil—C. E. Blaney Amuse. Co.'s—New Orleans, La., 20-26.
Sidney, George (E. D. Stair, mgr.)—Indianapolis, Ind., 14-16, Dayton, O., 17-19, Hamilton 20, Wheeling, W. Va., 21-23, East Liverpool, O., 24, Steubenville 25, McKeesport, Pa., 26.
Stewart, May (J. E. Cline, mgr.)—Enid, Okla., 16, Perry 17, Pawnee 18, Stillwater 19, Guthrie 21.
Smart Set (Barton & Wiswell, mgrs.)—Springfield, Ill., 14-16, Peoria 17-19, South Chicago 20-23, Grand Rapids, Mich., 24-26.
See, William (Lee McClellan, mgr.)—Kermel, N. Dak., 14-19, Bowbells 21-26.
Sights' Stock (J. W. Sights, mgr.)—Kramer, N. Dak., 14-16, Grano 17, 18, Tolley 19, Lansford 21-23, Mohall 24-26.
Strong, Elwin (Jas. A. McGlue, mgr.)—Humboldt, Ia., 16, 17, Eagle Grove 18, 19.
Son-Ney Stock (Walter Wilson, mgr.)—Marceline, Mo., 14-19.
"Seven Days," Wagenhals & Kemper's—N. Y. City 14, indefinite.
"Seven Days," Wagenhals & Kemper's—Chicago, Ill., 14, indefinite.
"Servant in the House," Henry Miller's—Buffalo, N. Y., 21-23.
"Servant in the House," Henry Miller's—Kansas City, Mo., 14-19, Racine, Wis., 23, Milwaukee 24-26.
"Sal, the Circus Girl," A. H. Woods'—Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.
"St. Elmo," Southern, Vaughan Glaser's—Chicago, Ill., 14-19, Philadelphia, Pa., 21-26.
"St. Elmo," Vaughan Glaser's (W. B. Garyn, mgr.)—N. Y. City 14-19, Albany, N. Y., 21-26.
"St. Elmo," Eastern, Vaughan Glaser's—Altoona, Pa., 16, 17, Lock Haven 18, Williamsport 19, Corning, N. Y., 21, Auburn 22, Elmira 23, Hornell 24, Olean 25.
"Superba" (Stair & Havlin, inc., mgrs.)—Memphis, Tenn., 14-19, Nashville 21-26.
"Squaw Man," Liebler & Co.'s—Kansas City, Mo., 14-19.
"School Days" (Stair & Havlin, inc., mgrs.)—Milwaukee, Wis., 14-19, Toledo, O., 20-26.
"Stubborn Cinderella," Princess Amuse. Co.'s—New Orleans, La., 14-19.
"Stubborn Cinderella," Princess Amuse. Co.'s—Miles City, Mont., 16, Billings 17, Bozeman 18, Anaconda 19, Butte 20, Helena 21, Missoula 22, Wallace, Ida., 23, Spokane, Wash., 24-26.
"Shadowed by Three," W. F. Mann's (Hugo Goldsmith, mgr.)—Watseka, Ill., 16, El Paso 17, Pontiac 18, Ottawa 19, La Salle 20, Amboy 21, Sterling 22.
"Soul Kiss," Mittenthal Bros.'—Trenton, N. J., 19.
"Soul Kiss," Mittenthal Bros.'—Quincy, Ill., 16, Joliet 20.
"Stronghearт" (Wm. G. Tisdale, mgr.)—Atlanta, Ga., 14-19, Birmingham, Ala., 21-26.
"St. Elmo"—Canton, Ill., 16, Quincy 18.
Tempest, Marie (Chas. Frohman, mgr.)—Toronto, Can., 14-19, Pittsburg, Pa., 21-26.
Taliaferro, Mabel (Frederic Thompson, mgr.)—Brooklyn, N. Y., 14-19, N. Y. City 21-26.
Turner, Wm. H.—C. E. Blaney Amuse. Co.'s—Dayton, O., 14-16, Columbus 17-19, Indianapolis, Ind., 21-23.
Thurston—Dudley McAdow's (F. Schwartz, mgr.) —St. Louis, Mo., 14-19, Milwaukee, Wis., 20-26.
Taylor Stock (H. W. Taylor, mgr.)—Brockton, Mass., 14-19, Woonsocket, R. I., 21-26.
Taylor, Albert (Henry Raquemore, mgr.)—Marble Falls, Tex., 16, 17, Llano 18, 19, Austin 21, 22, Granger 23, 24, Bastrop 25, 26.
Teal's Musical Comedy (Raymond Teal, mgr.)—Wichita, Kan., 14, indefinite.
"Third Degree," A—Henry B. Harris'—Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
"Third Degree," B—Henry B. Harris'—Coffeyville, Kan., 16, Bartlesville, Okla., 17, Tulsa 18, McAlester 19, Little Rock, Ark., 21, Hot Springs 22, Memphis, Tenn., 23, 24, Yazoo City, Miss., 25, Jackson 26.
"Third Degree," C—Henry B. Harris'—Du Bois, Pa., 16, Williamsport 17, Sunbury 18, Shamokin 19, Scranton 21-23, Honesdale 24, Carbondale 25, Pittston 26.
"Thief, The," Special, Chas. Frohman's—Nashville, Tenn., 16, Chattanooga 17, Atlanta, Ga., 18, 19, Macon 21, Columbus 22, Birmingham, Ala., 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26.
"Thief, The," Western, Chas. Frohman's—Wooster, O., 16, Warren 17, Cambridge 18, Zanesville 19, Parkersburg, W. Va., 21, Marietta, O., 22, Bellaire 23, Steubenville 24, Massillon 25, Canton 26.
"Traveling Salesman," A—Henry B. Harris'—N. Y. City 14-19, Philadelphia, Pa., 21-March 5.
"Traveling Salesman," B—Henry B. Harris—Superior, Wis., 16, Stillwater, Minn., 17, Winona 18, La Crosse, Wis., 19, Eau Claire 20, Rochester, Minn., 21, Red Wing 22, Faribault 23, Owatonna 24, St. Peter 25, Mankato 26.
"Traveling Salesman," C—Henry B. Harris'—Lorain, O., 16, Sandusky 17, Fremont 18, Findlay 19, Fostoria 21, Tiffin 22, Defiance 23, Van Wert 24, St. Marys 25, Lima 26.
"Time, the Place and the Girl," Eastern, H. H. Frazee's — Roanoke, Va., 16, Lynchburg 17, Richmond 18, Norfolk 19, Henderson, N. C., 21, Tarboro 22, Goldboro 23, Raleigh 24, Greensboro 25, Durham 26.
"Time, the Place and the Girl," Western, H. H. Frazee's—Wausau, Wis., 16, Eau Claire 17, La Crosse 18, Owatonna, Minn., 19, St. Paul 20-26.
"Tempest and Sunshine," Eastern, W. F. Mann's (A. J. Woods, mgr.)—Dahlgren, Ill., 16, Equality 17, Shawneetown 18, Cairo 19, Tamms 20, Dongola 21, Cobden 22.
"Tempest and Sunshine," Western, W. F. Mann's (Richard Chapman, mgr.)—Bisbee, Ariz., 16, Tombstone 17, Willcox 18, Globe 19, 20, Lordsburg, N. Mex., 21, Morenci 22.
"Tempest and Sunshine," Southern, W. F. Mann's (Harry Bannister, mgr.)—Selma, Ala., 16, Uniontown 17, Union Springs 18, Troy 19, Andalusia 21, Florala 22.
"Tempest and Sunshine," Central, W. F. Mann's (Howard Brandon, mgr.)—St. Louis, Mich., 16, Ithaca 17, Mount Pleasant 18, Clare 19, Osceola 21, Alpena 22.
"Three Twins," Jos. M. Gaites'—Cincinnati, O., 14-19, Buffalo, N. Y., 21-26.
"Three Twins," Jos. M. Gaites' (Charles H. Wuerz, mgr.)—Cedar Rapids, Ia., 16, Marshalltown 17, Waterloo 18, Mason City 19, Albert Lea, Minn., 20, Mankato 21, Faribault 22, Owatonna 23, Rochester 24, Red Wing 25, Winona 26.
"Three Twins," Jos. M. Gaites'—Austin, Tex., 22, 23.
"Texas Ranger" Jack Hoskin's (L. A. Stanton, mgr.) — Independence, Ia., 16, Manchester 17, West Union 18, McGregor 19, Prairie du Chien, Wis. 20.
"Two Americans Abroad" (Robt. H. Harris, mgr.) —Sabina, O., 21, Jamestown 22, Chillicothe 23, Waverly 24, Jackson 25, Wellston 26.
"Three Weeks"—Washington, D. C., 21-26.
"Under Southern Skies" (Harry Doel Parker, mgr.)—Middletown, N. Y., 16, Paterson, N. J., 17-19, New Haven, Conn., 22 Waterbury 23, Hartford 24, Worcester, Mass., 25, 26.
"Uncle Tom's Cabin," Martin's (Wm. Kibble, mgr.)—Easton, Pa., 16, Pittston 17, Carbondale 18, Scranton 19, Buffalo, N. Y., 21-26.
Van Studdiford, Grace (Harry C. Middleton, mgr.) —Greenville, S. C., 16, Spartanburg 17, Asheville, N. C., 18, Knoxville, Tenn., 19, Dayton, O., 22, Toledo 24, 25.
Van Dyke & Eaton (F. Mack, mgr.)—Des Moines, Ia., 14, indefinite.
"Virginian" (J. H. Palser, mgr.)—San Francisco, Cal., 14-19, Chico 20, Eugene, Ore., 22, Salem 23, Portland 24-26.
Wyndham, Sir Charles (Chas. Frohman, mgr.)—Montreal, Can., 14-19, Boston, Mass., 21-March 5.
Warfield, David (David Belasco, mgr.)—Butte, Mont., 14-16, Livingston 17, Billings 18, Winnipeg, Man., Can., 21-26.
Wilson, Francis (Chas. Frohman, mgr.)—N. Y. City 14, indefinite.
Walker, Charlotte (David Belasco, mgr.)—N. Y. City 14, indefinite.
Williams, Hattie (Chas. Frohman, mgr.)—Detroit, Mich., 14-16, Indianapolis, Ind., 17, Terre Haute 18, Evansville 19, St. Louis, Mo., 20-26.
Walsh, Blanche—A. H. Woods'—San Francisco, Cal., 14-19, Oakland 21-25, San Jose 26.
Walker Whiteside (Liebler & Co., mgrs.)—Boston, Mass., 14-26.
Warner, H. B. (Liebler & Co., mgrs.)—N. Y. City 14, indefinite.
Wilson, Al. H. (Sdney R. Ellis, mgr.)—Jersey City, N. J., 14-19, Altoona, Pa., 22.
Ward and Vokes (E. D. Stair, mgr.)—Pittsburg, Pa., 14-19, Altoona 21.
Wills Musical Comedy (John B. Wills, mgr.)—Danville, Pa., 14-19.
Williams, Bert C. (F. Ray Comstock, mgr.)—Philadelphia, Pa., 14-19.
Winninger Bros.'—Muscatine, Ia., 14-19, Monmouth, Ill., 21-26.
Ward Comedy (Hugh J. Ward, mgr.)—Sydney, N. S. W., 14-March 15.
Whyte Dramatic (Chas. P. Whyte, mgr.)—Pittsburg, Kan., 14, indefinite.
Whiteside-Strauss—Holyoke, Mass., 14-16, Springfield 17-19.
Wight Theatre (Hilliard Wight, mgr.)—Valley Springs, S. Dak., 14-19, Hills, Minn., 21-26.
Wayne Musical Comedy—Knoxville, Tenn., 14-19.
"Wildfire" (Harry Doel Parker, mgr.)—Portland, Ore., 14-19, Astoria 20.
"Watcher, The" (F. Ray Comstock, mgr.)—N. Y. City 14, indefinite.
"Where There's a Will" (Maurice Campbell, mgr.) —N. Y. City 14, indefinite.
"Wolf, The"—Spokane, Wash., 14-19.
"Wizard of Wiseland," Harry Scott Co.'s—Montpelier, Vt., 16, St. Albans 17, Newport 18, Plattsburg, N. Y., 21, Malone 22, Ogdensburg 23, Gouverneur 24, Carthage 25, Watertown 26.
"Wine, Woman and Song," Bonita (M. M. Theise, mgr.)—Waco, Tex., 16, Austin 17, Houston 18, 19, Galveston 20, 21, San Antonio 22, El Paso 24, Bisbee, Ariz., 25.
"Wyoming Girl" (Mrs. E. Le Roy, mgr.)—Virden, Ill., 16, Girard 17, Medora 18, Greenfield 19, Sorento 22, Colfeen 23, Keysport 24, Sandoval 25, Salem 26.
"Wanted by the Police," Mittenthal Bros.'—Rochester, N. Y., 14-16, Syracuse 17-19.
Young Buffalo—C. E. Blaney Amuse. Co.'s—Kansas City, Mo., 14-19.
Yorke and Adams (B. E. Forrester, mgr.)—Brooklyn, N. Y., 21-26.
Yankee Doodle Stock (Geo. V. Halliday, mgr.)—Superior, Wis., 14, indefinite.
"Yankee Prince," Cohan & Harris'—Brooklyn, N. Y., 14-19, Springfield, Mass., 22.
Ye Colonial Stock—Battle Creek, Mich., 14-19.
Zinn's Musical Comedy (A. M. Zinn, mgr.)—Savannah, Ga., 14-19.

### WHEEL BURLESQUE SHOWS.

Americans (Teddy Simonds, mgr.) — Lafayette, Buffalo, 14-19.
Avenue Girls (Dan Scullen, mgr.)—Star, St. Paul, 14-19.
Bohemians (Al. Lubin, mgr.)—Lay off at Cleveland, 14-19, Academy, Pittsburg, 21-26.
Big Review (Henry P. Dixon, mgr.)—Monumental, Baltimore, 14-19, Bijou, Philadelphia, 21-26.
Brigadiers (Wash. Martin, mgr.)—Empire, Des Moines, 14-16, Lyceum, St. Joseph, 17-19.
Broadway Gaiety Girls (Louis Oberwaith, mgr.)—Bijou, Philadelphia, 14-19.
Bon Tons, Weber & Rush's—Hurtig & Seamon's, New York 14-19, Westminster, Providence, 21-26.
Behman Show (Jack Singer, mgr.)—Corinthian, Rochester 14-19 Mohawk, Schenectady, 21-23, Empire, Albany, 24-26.
Bowery Burlesquers (E. M. Rosenthal, mgr.)—Gayety, Hoboken, 14-19, Hurtig & Seamon's, New York, 21-26.
Cracker Jacks (Harry Leoni, mgr.)—Westminster, Providence, 14-19, Casino, Boston, 21-26.
College Girls (Spiegal Amuse. Co., mgrs.)—Gilmore, Springfield 14-16, Empire, Holyoke, 17-19, Murray Hill, New York, 21-26.
Columbia Burlesquers (J. Herbert Mack, mgr.)—Murray Hill, New York, 14-19, Casino, Philadelphia, 21-26.
Cozy Corner Girls (Sam Robinson, mgr.)—Lay off at Philadelphia, 14-16, Auditorium, Harrisburg, 17-19, Trocadero Philadelphia, 21-26.
Cherry Blossoms (Maurice Jacobs, mgr.)—Casino, Brooklyn, 14-19.
Century Girls (John J. Moynihan, mgr.)—Dewey, Minneapolis, 14-19.
Dreamland Burlesquers (Issy Grodz, mgr.)—Standard, St. Louis, 14-19.
Ducklings (Frank Calder, mgr.)—Eighth Avenue, New York, 14-19.
Dainty Duchess, Weber & Rush's—Gayety, Philadelphia, 14-19, Waldmann's, Newark, 21-26.
Empire Burlesquers (Jesse Burns, mgr.)—Royal, Montreal, 14-19.
Fashion Plates (Harry Montague, mgr.) — Lyceum, Troy, 14-16, Gaiety, Albany, 17-19.
Follies of the Day (B. J. Kendrick, mgr.)—Empire, Chicago, 14-19, Star, Milwaukee, 20-26.
Fay Foster (John Grieves, mgr.)—Folly, Chicago, 14-19, Star, Cleveland, 21-26.
Frolicsome Lambs (I. E. Block, mgr.)—Empire, Indianapolis, 14-19.
Fads and Follies, Chas. B. Arnold's—Olympic, New York, 14-19, Star, Brooklyn, 21-26.
Follies of New York and Paris (E. Dick Rider, mgr.) — Casino, Philadelphia, 14-19, Gayety, Baltimore, 21-26.
Golden Crook, Jacobs & Jermon's—Columbia, New York, 14-19, Empire, Albany, 21-23, Mohawk, Schenectady, 24-26.
Girls From Happyland (Lou Hurtig, mgr.)—Gayety, Detroit, 14-19, Star and Garter, Chicago, 20-26.
Gay Masqueraders (Harry Hill, mgr.)—Garden, Buffalo, 14-19, Gayety, Toronto, 21-26.
Ginger Girls (E. W. Chipman, mgr.)—Gayety, Baltimore 14-19, Gayety, Washington, 21-26.
Harry Hastings' Show—Standard, Cincinnati, 14-19, Gayety, Louisville, 20-26.
Irwin's Big Show—Gayety, Brooklyn, 14-19, Metropolis, New York, 21-26.
Irwin's Gibson Girls—Star, Brooklyn, 14-19, Gayety, Brooklyn, 21-26.
Imperials (Sim Williams, mgr.)—Star, Toronto, 14-19, Lafayette, Buffalo, 21-26.
Jardin de Paris Girls (Clarence Burdick, mgr.)—Century, Kansas City, 14-19, Standard, St. Louis, 20-26.
Jolly Girls (Richard Patton, mgr.) — Empire, Newark, 14-19.
Jersey Lilies (Wm. S. Clark, mgr.)—Gayety, Milwaukee, 14-19, Alhambra, Chicago, 20-26.
Knickerbockers (Louis Roble, mgr.)—Euson's, Chicago, 14-19, Empire, Cleveland, 21-26.
Kentucky Belles (Robert Gordon, mgr.)—Avenue, Detroit, 14-19.
Lady Buccaneers (Harry Strauss, mgr.)—Columbia, Boston, 14-19.
Lid Lifters (H. S. Woodhull, mgr.)—Empire, Albany, 14-16, Mohawk, Schenectady, 17-19, Olympic, New York, 21-26.
Morning, Noon and Night (Walt. S. Kinback, mgr.)—Empire, Brooklyn, 14-19.
Merry Maidens (Harry Hedges, mgr.)—Star, Milwaukee, 14-19.
Moulin Rouge (Chas. Edwards, mgr.)—Bowery, New York, 14-19.
Miss New York Jr. (Ed. Schafer, mgr.)—Lyceum, Washington, 14-19.
Majestics, Fred Irwin's—Metropolis, New York, 14-19, Gayety, Philadelphia, 21-26.
Mardi Gras Beauties (Andy Lewis, mgr.)—Mohawk, Schenectady, 14-16, Empire, Albany, 17-19, Gayety, Boston, 21-26.
Marathan Girls (Phil Sheridan, mgr.)—Gayety, St. Louis, 14-19, Gayety, Kansas City, 20-26.
Merry Whirl (Louis Epstein, mgr.) — Gayety, Omaha, 14-18, Gayety, Minneapolis, 20-26.
Parisian Widows, Weber & Rush's—Gayety, Louisville 14-19, Gayety, St. Louis, 20-26.
Pat White's Gaiety Girls (Walter Greaves, mgr.) —Academy, Pittsburg, 14-19, Lyceum, Washington, 21-26.
Queens of the Jardin de Paris (Jos. M. Howard, mgr.) — Gayety, Washington, 14-19, Apollo, Wheeling, 21-23, Lay off 24-26.
Rentz-Santley (Abe Leavitt, mgr.)—Empire, Toledo, 14-19, Gayety, Detroit, 20-26.
Rose Hill's English Folly (Chas. Barton, mgr.)—Gayety, Toronto, 14-19, Corinthian, Rochester, 21-26.
Runaway Girls (Peter S. Clark, mgr.)—Lay off 14-16, Apollo, Wheeling, 17-19, Gayety, Pittsburg, 21-26.
Rose Sydell's London Belles (W. S. Campbell, mgr.)—Gayety, Boston, 14-19, Gilmore, Springfield, 21-23, Empire, Holyoke, 24-26.
Rice & Barton's Big Gaiety (Chas. Barton, mgr.) —Gayety, Pittsburg, 14-19, Garden, Buffalo, 21-26.
Rialto Rounders (Sam Howe, mgr.)—Gayety, Minneapolis, 14-19, Gayety, Milwaukee, 20-26.
Reeves' Beauty Show (Al. Reeves, mgr.)—Empire, Cleveland, 14-19, lay off 21-23, Apollo, Wheeling, 24-26.
Robinson Crusoe Girls (Chas. Robinson, mgr.)—Star and Garter, Chicago, 14-19, Standard, Cincinnati, 20-26.
Serenaders, Chas. B. Arnold's—Apollo, Wheeling, 14-16, lay off 17-19, Empire, Toledo, 20-26.
Sam Scribner's Show (Morris Weinstock, mgr.)—Casino, Boston, 14-19, Columbia, New York, 21-26.
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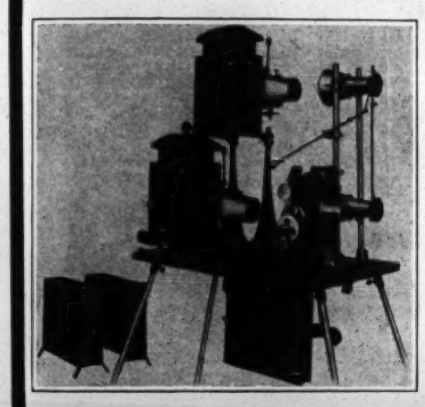

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TO GO WITH THESE WORDS

## I'll Change the Thorns to Roses

(Words by ARTHUR J. LAMB)

FIRST VERSE

If life were only sunshine
My sunshine would be you,
If life were only Summer
You'd be my Summer, too.
For love has such a magic
Whose power will be known
When I am your love only
And you're mine alone.

CHORUS:

I'll change the thorns to roses,
I'll make your life a dream,
And then, until life closes,
Your days will golden seem.
I'll make your world a garden,
You're all I'm living for,
I'll change the thorns to roses,
To bloom forevermore.
To bloom forevermore.

SECOND VERSE

If night time were the daytime
My sun of love you'd be,
If Winter were the Maytime
In you the Spring I'd see.
My fond heart still will guide you
Tho' skies grow dark above,
I'll always be beside you
You're my Star of Love.

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In the first place, the winner gets the $150 cash **outright.** It will **not** be deducted from the royalties. It is a **straight** prize of $150. The **royalties** will be split evenly between whomsoever wins the prize, and Mr. Lamb, the author of the lyrics. And if the winning melody proves to be even **half** as good as I am hoping for, the composer will make a snug **fortune.** For I intend to **push** this song as no song has ever been pushed, anywhere, **at** any time. I want to make this proposition absolutely fair for everybody, so I ask you to

**READ THIS CAREFULLY**

When you send in your melody, enclose with it another sheet of paper containing your name and address. Do not put your name on the music at all. We will then give your music sheet and your name-and address sheet a number, and lock the latter away in the vault. Thus, when your music is tried and judged, it will be JUDGED SOLELY ON ITS MERITS. Please don't send in any melody unless you are satisfied it's the best you've got in your system. If you win the prize, I will immediately mail you your check for $150 and a royalty contract. If you fail to win, your manuscript will be returned or, if I want it, I will make you an offer which you may accept or reject as you see fit. You'll simply have to trust to my honesty to get a fair and square deal, whether you win or not. You have from now until Saturday, April 2, to see that your melody is in either my Chicago or my New York office. If there's anything I have not made perfectly clear, write to me and I'll straighten you out. But remember, the

**Contest Closes Saturday, April 2**

CARL LAEMMLE, President

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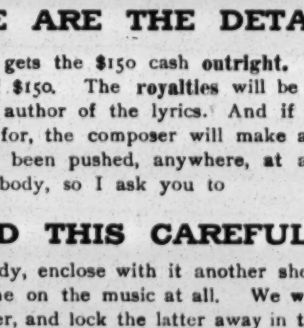

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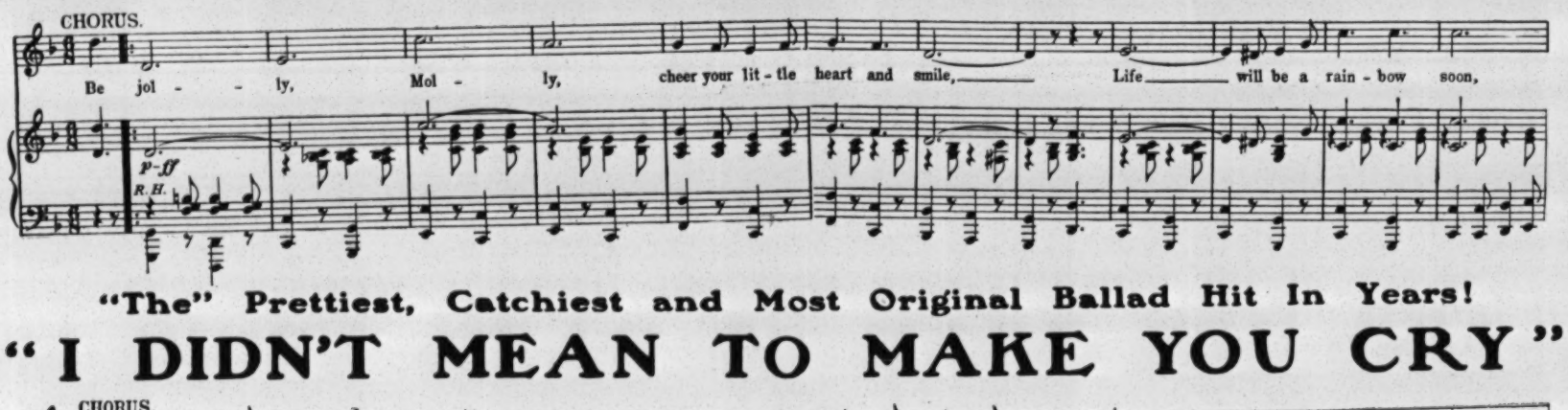
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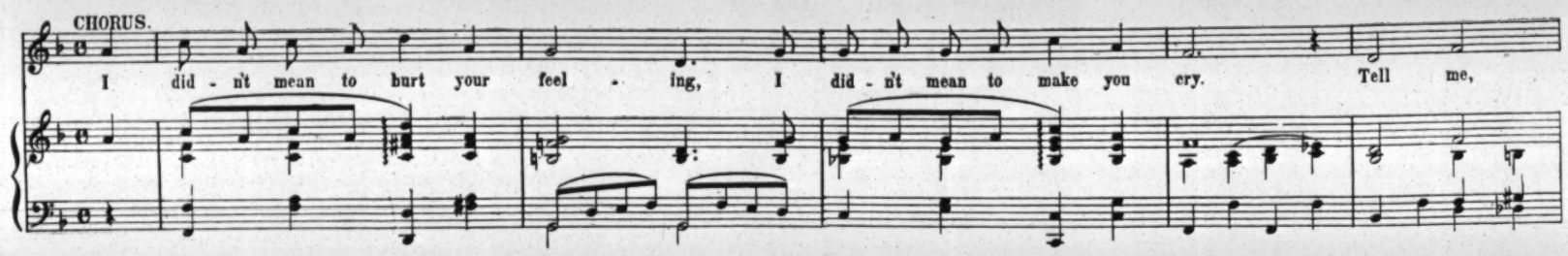
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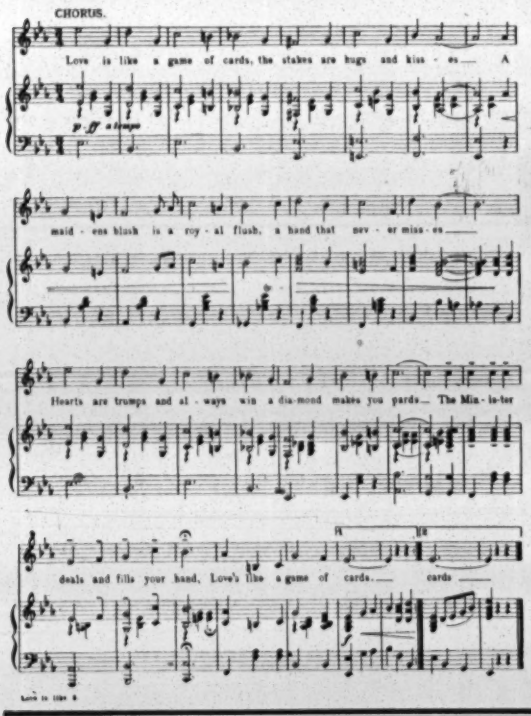
CHORUS.
Love is like a game of cards, the stakes are hugs and kiss - es. A
maid - ens blush is a roy - al flush, a hand that nev - er miss - es.
Hearts are trumps and al - ways win a dia-mond makes you pards. The Mis - ter
deals and fills your hand, Love's like a game of cards. cards.

# LOVE IS LIKE A GAME OF CARDS

Read the words! Try the music!
Isn't it the dandy song tho?
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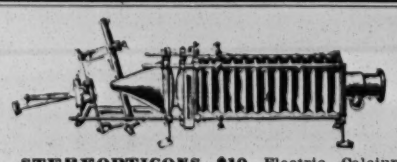

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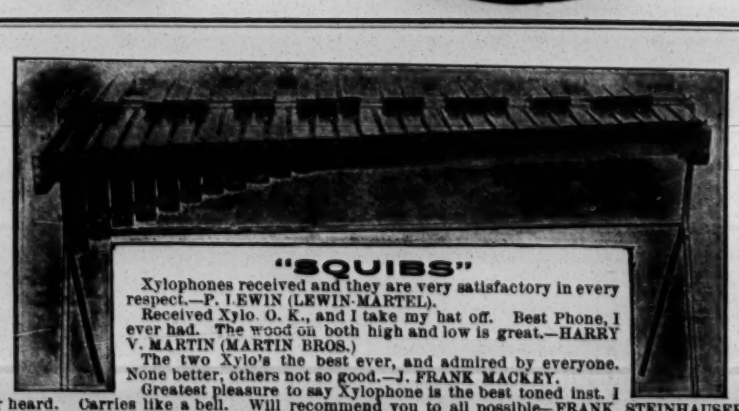

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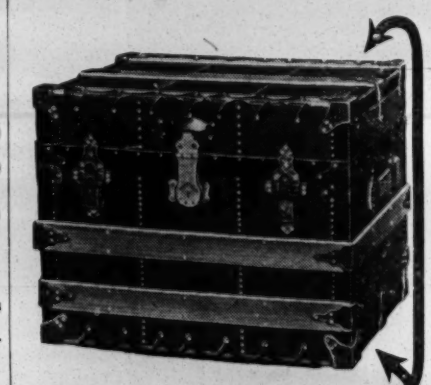

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A little of each, but a whole lot all together.
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IN THE BIG LAUGHING HIT
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## World of Players.

D. A. HEILMAN, agent Latimore & Leigh Co., writes: "This has been the most successful season this show has ever had. We have played all our old time, and have packed them in just the same. Some companies are complaining of bad business, but we have not met any of it so far. Battle Creek and Jackson, Mich.; Marion and Muncie, Ind.; Alton, Ill., and Hannibal, Mo., were all good stands. At Muncie we packed the Weysar Grand at every performance, and opened to the biggest house of the season. At Hannibal, Mo., on the opening night, we turned away. The roster of the company still remains the same. During our two weeks' engagement at Alton, Ill., Harry La Tier, our jolly little comedian, was made a member of the Elks. Harry worked the next night, but it is safe to say he did not feel like acting, as he sure was given all the work. At Quincy, Ill., we played two performances to turn away business, this being Mrs. Latimore's home and was her first appearance, and she made good. In the future she will be one of Quincy's favorite actresses. In two more weeks we will be down South, where we will finish the season, after which Mr. Latimore will have a Summer stock in one of the large cities in the middle West."

NOTES FROM Wee & Price's Attractions.—"The County Sheriff" Co. is playing to its usual good business. This company opened its third season Aug. 2, at Middletown, N. Y., playing the principal cities in Connecticut, Rhode Island, New Jersey, New York, Pennsylvania and New England, after New Year's returning to Pennsylvania, Indiana, Illinois, Missouri, Iowa and Wisconsin, going East in the Spring, completing a tour of about thirty-eight weeks in all. The tour is under the direction of O. E. Wee and Geo. Price. At Port Huron Messrs. Wee and Price have a permanent stock. "A Girl of the Mountain" Co., one of the most successful society dramas of the season, is under the personal direction of O. E. Wee. Geo. Price is managing the stock company, and Chas. H. Brooke is manager of "The County Sheriff" Co. The publicity department for the Wee & Price attractions is in the hands of Jack Dempsey and Geo. A. Sullivan.

ALBERT G. BRUCE is in his seventh week as leading man with the Selby Stock Co., at the Jewel Theatre, Dayton, O., supporting Art L. Selby and Agnes Tennien.

ARNOLD C. BALDWIN, leading man of Keith's Stock Co., writes: "I recently closed my own company and have re-joined Mr. Keith, who is smashing all records in Ohio and Indiana. Biggest business in the history of the houses he has played, and pronounced by the press and the managers as the best stock company touring the popular price houses. Mr. Keith has six stars with the show, who work together, making it the strongest organization on the road."

HARRY C. BEWLEY has signed with the Empire Stock Co., at San Antonio, Tex., which is suporting Isabelle Lowe.

FRANK C. BURTON is with the Number One "Paid in Full" Company, playing Captain Williams, this being his second season. He is meeting with success.

PERRY AMUSEMENT CO. Notes.—H. H. Budde, who is manager of the "Beggar Prince" Opera Co., has signed with the Perry Amusement Co., to manage "The Village Postmaster" Co., which opens Aug. 15. The Perry Sisters, who have been home for a rest, re-open Feb. 14, in "Kidnapped for a Million." This company has several new houses to open, and will stay out late in the season. F. B. Seay, Margaret Spooner, Jack King, John Smith and Wanda Rausch have signed with the Perry Amusement Co. for next season, to open in August with one of their four attractions.

NOTES FROM THE TREADWELL-WHITNEY STOCK CO., Ketchum & Walbourn, managers.—We are in our twelfth week in stock in Lansing, Mich., at the Colonial Theatre, our business being fine. Our roster remains the same—Billy Walbourn, Raymond Ketchum, Tom Oakley, Jeary O'Meara, Chas. Roberts, Ed. Dunlavey, Geo. Petit, Reta Radcliffe, Sara Treadwell, Sue Whitney and Master Thomas Oakley, our "mascot."

JOE H. NIEMEYER writes: "This is my twenty-first week with 'The Golden Girl' Co., under the direction of Mort Singer, and I am meeting with great success playing Bobbie Harrison. Didn't think I could stray from vaudeville that long, but have found musical comedy very pleasant. Have been out of the cast the past week, owing to a slight operation on my throat, but I am improving, and expect to work again in a few days."

MASTER ROBERT TANSY, a child actor, has been added to the cast which will give a juvenile performance of "Alias Jimmy Valentine" at Wallack's Theatre, New York City, this month, for the benefit of the Actors' Fund Fair.

NOTES from Hall's Associate Players.—We are now in our fourth month at the Grand, Wheeling, W. Va., and are doing an immense business. The present company will be moved intact to the Garrick Theatre, Grand Rapids, Mich., opening Feb. 10. The company for the Wheeling Theatre is now organizing, and will continue at that theatre, opening Feb. 7. The roster of the company to be seen at the Garrick at Grand Rapids, is as follows: Eugene J. Hall, manager; Jno. Adair Jr., press agent; Ben F. Wells, scenic artist; Wm. H. Starkey, leading man; Chas. Guthrie, heavies; Wm. B. Freeman, characters; Gale Satterlee, comedian; Henry Gsell, juveniles; Wm. Repaid, Dorsey Harrison and Frank Arnold, general business; Gertye Collins, leading woman; Daisy Carleton, heavies; Mina Genell, soubrettes; Zula Ellsworth, characters; Bertha Guthrie, general business. The company at Wheeling will be headed by a well known stock leading man. The two companies will alternate every six weeks. The Grand Rapids company will be at Lakemont Park Theatre, Altoona, Pa., in the Summer, and the Wheeling company at Wheeling Park Casino. Mr. Hall will divide his time between the two companies.

ROBERT E. HALL, leading man with "For Her Brother's Sake" Co., writes that the company is meeting with great success through New York, Pennsylvania and Ohio. Mr. Hall and B. R. Bertrand, the comedian, have been with the company for the last forty-six weeks, thirty-eight weeks under the direction of A. D. McPhee, and when Mr. McPhee leased the rights with all the scenery and effects to Taylor Primrose, they were engaged for the same parts under the new management. Roster of the company includes: Taylor Primrose, manager; Robert E. Hall, leading man; Bert R. Bertrand, comedian; Jas. T. Malone, heavies; Frank Williams, characters; H. R. Brown, musical director; Will Dunford, master of transportation; Della Williams, characters; Estella Wood, juveniles, and Dainty Una Pellem, in the soubrette lead.

THE GLADYS KLARK CO., J. Edmond Balfour, manager, closed a season of thirty-nine weeks at Dover, N. H. The company will lay off during Lent, re-opening on Easter Monday.

NOTES from the Dougherty Stock Co.—This attraction is in its twenty-fifth week of a very successful season, and is booked solid until Christmas, 1910. The company is a strong one, and has proved its worth by the number of return dates to be played later in the season. The roster is as follows: Jim and Hattie Dougherty, Raymond Hutton, Billy Phillips, Jack Dougherty, Chas. Dozier, Jimmie Denning, Teddy Rafter, Elaine D'Orsay, Dorothy Primrose and Florence Phillips. The company has made but one change this season, which speaks well for THE CLIPPER in helping to secure competent people.

J. D. RAMSAY writes: "On March 1 I take back the management of my house, known as the Ramsey Opera House, in Lawton, Okla., and will make many improvements and a complete overhauling of the house. I intend to bring the house back to its former high standard under my management."

VINNIE PRESCOTT, who has been starring for the past five years under the management of B. C. Whitney and Chas. E. Blaney, and at present under the management of A. H. Woods, writes that she has received several flattering offers from vaudeville managers to appear in a dramatic sketch. Miss Prescott is with "Sal, the Circus Gal" company.

NOTES FROM "ZEKE, THE COUNTRY BOY" Co. H. T. Glick, manager.—Business has been very satisfactory through Ohio. The show is giving the best of satisfaction all along the line, and return dates were asked for. Mr. Glick writes: "On account of the sudden illness of my father, I was compelled to close the company at Holgate, O., Saturday, Feb. 5, as myself and wife are both needed at his bedside, as medicine has to be given every hour, day and night, and I am unable to say just how soon I will be able to open again and fill the rest of my bookings."

NOTES from the Son-Ney Stock Co.—Mona Olga Zoerner, of this company, will hereafter be known to the profession as Alga Worth. The company is enjoying a season of good business. We have an excellent company, including: Walter Wilson, manager; Mrs. W. Wilson (known as Sarah Gibney), leading woman; Olga Worth, heavies; Erba Robeson, character woman; Julia Archer, general business; Jack A. White, Herman Clobes, W. R. Coleman, B. E. Raymond and C. M. Todd. The company is making good, and return engagements are open for us everywhere we have played. THE OLD RELIABLE is received every Saturday with open arms by us all.

"UNDER SOUTHERN SKIES," at the Amphion, Brooklyn, this week, is playing its five hundred and ninety-ninth week as a standard road attraction. Tuesday, Feb. 8, marked the five thousandth authorized performance of this Lottie Blair Parker play.

LEW HERMAN writes "After having played fourteen weeks with Verbeck-Farrell's musical comedy, as leading comedian, I am now under the management of Bates-Shalvoy, playing the part of Ikey Cohen, in 'Out in Idaho,' and will be with them next season."

OTTO H. KRAUSE, manager of the Woods Sisters Co., writes: "We are in our twenty-second week of continued good business through Arkansas, Louisiana and Texas. In Humble, Tex., Hilton Ford, who was our leading man, left the company without notice. We were able to go on without losing a night. With this one exception the roster is the same as at the opening of the season."

FRANK E. LONG was called home while playing at Aberdeen, So. Dak., on account of the sudden death of his mother, which occurred Jan. 23, at Cresco, Ia.

NOTES FROM ROBERT H. HARRIS' ATTRACTIONS.—Both the Eastern and Central "Daniel Boone on the Trail" companies are playing to big returns. The companies are playing through Pennsylvania and Ohio. The Indians are a great feature with each show. Next season Mr. Harris will send out three companies in this play.

NOTES FROM the Woods Sisters Co.—This company reports good business through Texas. Manager Otto Krause is featuring his clever young stars in a splendid production of Bruce Rinaldo's dramatization of Marie Corelli's "Worwood; or, the Absinthe Drinkers of Paris," and local managers pronounce it the strongest card in which this company has ever appeared.

MCLAIN T. GATES, who has been Wintering in San Antonio on account of his health, joined "The Flower of the Ranch" in Shreveport, La., and will play the Mexican heavy during the remainder of the season in that attraction. Le Comte, Flesher & Wade, the present management, report business excellent throughout the South.

SAM M. LLOYD and wife (Lillian Dyer), who joined Rowland & Gaskell's "House of a Thousand Candles" Co., on Dec. 9, report a good business.

MRS. LESLIE CARTER has appealed from a judgment against her in the City Court of New York for $1,375 for theatrical costumes supplied by Mme. Hermann, to the Federal Court. The case was first appealed to the Appellate Term, and then to the Appellate Division, Mrs. Carter losing each time.

MR. AND MRS. C. J. HAINES (Geraldine Russell) will close a three weeks' engagement with James Kyrie MacCurdy, playing three of his successes, "A Yankee Doodle Detective," "The Old Clothes Man,' and "Pedro, the Italian," Miss Russell playing the leads, Mr. Haines the heavies very successfully. Mr. and Mrs. Haines returned to New York Feb. 5.

HADDON CHAMBERS, the English playwright, is writing a musical comedy for production in America by Charles Dillingham. It is entitled "The Best Girl." The score will be by John L. Golden.


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Is—well, words fail us. Just send for it, and see for yourself

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It has eight extra choruses, with every one better than the other, and they are all great. A "Crackerjack" melody

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The most talked of song before the public to-day. Positively a "natural hit," as was Meyer's "Lonesome," and this "caught on" because of its merit, and this one is just as meritorious

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A Jungle Song, with a little patter that gives it originality and makes it a "Novelty" in Jungle songs

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A Great Number, full of Ginger, Dash and Brightness

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That Big Hit for single, double or big number

OUR NEW RAG--A MOST ORIGINAL NUMBER

# THAT CHINATOWN RAG

By DRISLANE and MEYER

This is strictly out of the ordinary. A chop-suey rag—a Chinese melody in ragtime, with a great set of lyrics

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By McKEON and FRANTZEN

That Corking March Song

Slides by SCOTT & VAN ALTENA

THAT UP-TO-DATE JUNGLE SONG

## MONKEY DOODLE DANDY

By DRISLANE and FRANTZEN

A Great Jungle Number

Slides by DE WITT C. WHEELER

## UNDER THE IRISH MOON

That Great Irish Song

By DRISLANE and MEYER

Slides by ALBERT SIMPSON

AND, AGAIN, THE GREATEST OF ALL BALLADS

## YOU TAUGHT ME HOW TO LOVE YOU, NOW TEACH ME TO FORGET

With Slides by SCOTT & VAN ALTENA, and one, if not the greatest, set of slides they have ever made

THERE IS NOT A COON NUMBER THAT CAN TOUCH

# YOU'LL COME BACK

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Slides by DE WITT C. WHEELER

Send or call; and, if you send, please send late programme, as it helps to get a prompt reply from us, and we are always pleased to see late programmes---so please send it if it pleases us. We will supply the stamps, you send the programme. Orchestra parts of all these songs in all keys are ready.

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Who built remarkable reputation in Europe with rapidity and quickness, have no equal in the WORLD. Salary for this troupe in Germany, 8000 Marks, or 7000 Francs, per month, with R. R. fares from Berlin or Paris, and for England, 80 Pounds Sterling, weekly. The FEZZAN TROUPE is now playing at Circus Sidoli, Munchen, Germany. This troupe has been reorganized with better and more highly qualified Artists, including two famous Arabian Musicians, Singers and Dancers. This is one of the most remarkable Oriental Sensational Acrobatic Performances in existence. Open time, 1911.

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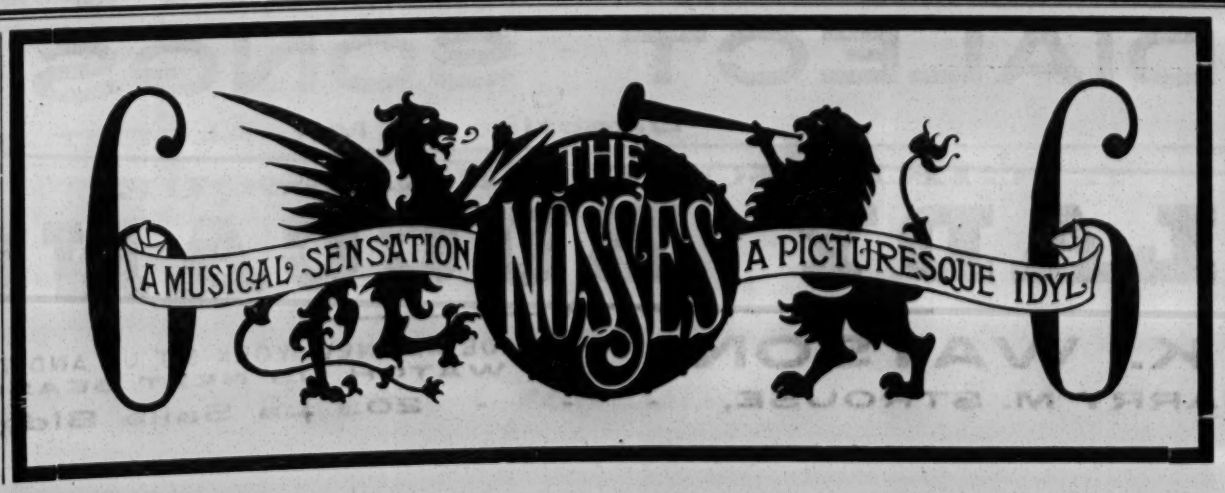


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Orpheum Theatre, Los Angeles, Cal.
Hammerstein's Victoria Theatre, N. Y. City
Columbia Theatre, St. Louis, Mo.
Harry Davis' Grand Opera House, Pittsburg, Pa.
Orpheum Theatre, Oakland, Cal.
Shea's Theatre, Buffalo, N. Y.
Mary Anderson Theatre, Louisville, Ky.
Moore's Temple Theatre, Detroit Mich.
Orpheum Theatre, New Orleans, La.
S. Z. Poli's Theatre, New Haven, Conn.
Grand Opera House, Indianapolis, Ind.
Keith's Theatre, Columbus, O.
Orpheum Theatre, Kansas City, Mo.
Bennett's Theatre, Montreal, Can.
Majestic Theatre, Milwaukee, Wis.
Keith's Theatre, Providence, R. I.
Orpheum Theatre, Omaha, Neb.
Percy G. Williams' Orpheum Theatre, Brooklyn
Grand Opera House, St. Louis, Mo.
Shea's Theatre, Toronto, Ont.
Orpheum Theatre, Denver, Col.
Keith's Theatre, Cleveland, O.
Orpheum Theatre, St. Paul, Minn.
Percy G. Williams' Alhambra Theatre, N.Y. City
Haymarket Theatre, Chicago, Ill.

Keith's Theatre, Syracuse, N. Y.
Orpheum Theatre, Minneapolis, Minn.
Chase's Theatre, Washington, D. C.
Orpheum Theatre, Memphis, Tenn.
S. Z. Poli's Theatre, Hartford, Conn.
Bennett's Theatre, Hamilton, Can.
Bennett's Theatre, Ottawa, Can.
Colonial Theatre, Lawrence, Mass.
Trent Theatre, Trenton, N. J.

Orpheum Theatre, Reading, Pa.
Orpheum Theatre, Easton, Pa.
S. Z. Poli's Theatre, Worcester, Mass.
Orpheum Theatre, Harrisburg, Pa.
Orpheum Theatre, Duluth, Minn
Orpheum Theatre, Allentown, Pa.
Colonial Theatre, Norfolk, Va.
Hathaway's Theatre, Lowell, Mass.
Hathaway's Theatre, New Bedford, Mass.

Auditorium Theatre, Lynn, Mass.
Lyric Theatre, Dayton, O.
S. Z. Poli's Theatre, Springfield, Mass.
Majestic Theatre, Johnstown, Pa.
Keith's Theatre, Boston, Mass.
New Columbia Theatre, Cincinnati, O.
Keith & Proctor's Fifth Avenue Theatre, N. Y. City
Orpheum Theatre, Salt Lake City, Utah.

Proctor's Theatre, Albany, N. Y.
Orpheum Theatre, Sioux City, Ia.
Keith's Theatre, Utica, N. Y.
Olympic Theatre, Chicago, Ill.
Proctor's Theatre, Newark, N. J.
Orpheum Theatre, Spokane, Wash.
Percy G. Williams' Greenpoint Theatre, Greenpoint, Bkln.
Orpheum Theatre, Seattle, Wash.
Moore's Temple Theatre, Rochester, N. Y.
Orpheum Theatre, Portland, Ore.
Kernan's Maryland Theatre, Baltimore, Md.
Orpheum Theatre, Des Moines, Ia.
Proctor's Theatre, Troy, N. Y.
Orpheum Theatre, Birmingham, Ala.
Percy G. Williams' New Bronx Theatre, Bronx, N. Y. City
Orpheum Theatre, Ogden, Utah
S. Z. Poli's Theatre, Bridgeport, Conn.
Orpheum Theatre, Winnipeg, B. C.
Broadway Theatre, Camden, N. J.
Grand Opera House, Evansville, Ind.
S. Z. Poli's Theatre, Waterbury, Conn.
Orpheum Theatre, Lincoln, Neb.
Dockstader's Theatre, Wilmington, Del.
Lyric Theatre, Mobile, Ala.
S. Z. Poli's Theatre, Scranton, Pa.
Hudson Theatre, Union Hill, N. J.
Orpheum Theatre, Atlanta, Ga.
S. Z. Poli's Theatre, Wilkes-Barre, Pa.
Chicago Opera House, Chicago, Ill.

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MGR. BALLAUF, Gayety Theatre, Baltimore, Md.—"You have a real high class troupe."
MGR. CLARK, Gayety Theatre, Washington, D. C.—"Brother Pete, you ought to finish this season a millionaire with that show."
MGR. WISWELL, Gayety Theatre, Columbus, O.—"The best company that has struck town yet."
MGR. WINTERS, Empire Theatre, Toledo, O.—"The greatest and cleanest show seen here in years."
MGR. WARD, Gayety Theatre, Detroit, Mich.—"A grand show and positively clean."
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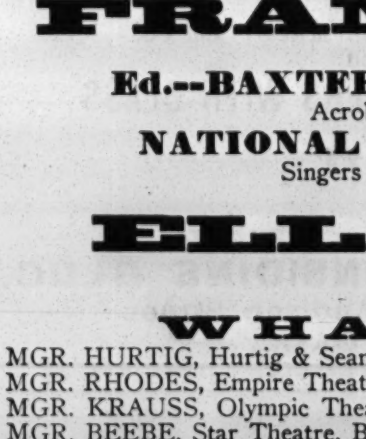

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## THE PROFESSIONAL RENDEZVOUS.

BY FRED "EQUUS" MARTIN.

Practically every town in England that contains a place of amusement that is regularly open, has what is known as a "professional house." That is to say, a hostelry where members of the companies in town are wont to gather during their leisure hours. These places are generally owned or managed by someone who is in some way connected with "the business;" maybe they were at some time "a turn," or their father was an actor, perhaps. The wife has been "on the boards," or they have a son or a daughter on tour, who tells the "boys and girls" to give the old people a look up when in their town. Sometimes the landlord knows nothing about the stage when he takes over the place, but it happens to be adjacent to a theatre, and he, being of a genial disposition, appeals to the dispositions of the performers, for the average English performer is a homely being, who is very appreciative of a little kindly treatment. This will draw a theatrical clientele as much as anything. He will have a photograph or so given to him, and will hang them up in the bar, and as soon as strange performers come into town, and in taking their drinks, see these pictures, they, like other nomads, will recognize this to be a halting place, and so use the house during the rest of their stay in town.

The landlord will then be advised to take in the various professional papers. This will draw theatrical people as much as anything. If there is one thing the English performers are reluctant to do it is to buy their business papers. I am afraid that the majority of them read their papers in professional houses. That is to say those who do not advertise. It is customary with the English dramatic and vaudeville press to remit a copy of the paper each week to advertisers. And owing to the very inferior manner in which the news stands are operated in this country it is often a difficult matter to obtain a professional paper in the provinces. But this I don't think is the trouble, because you can always have a paper posted from the publishing offices each week for one or two cents extra to defray the postage. No, I am sorry to say, and I base my assertion upon experience, that a great portion, I had almost said the greater portion of the entertaining profession, are unappreciative of literary effort. Generally they derive far more pleasure from the perusal of a page of advertisements than from a similar length of the most capable writing ever penned. I don't say this spitefully, but it is the truth, and I have observed it a thousand times.

But come with me in imagination into one of these "professional houses."

Here you will find the sleek, well groomed, fashionably dressed members of the best company in town, the members of the current vaudeville programme, and the poor, hard-up mummers with very little about them that is attractive to the outsider.

The conversation is principally professional; no one ever dreams of talking to an actor about anything but the stage. When professionals meet after a time they inquire of each other what has happened in between, where they have been, and with whom, then experiences with those persons are exchanged. Possibilities of the future are discussed, advice on ventures, and so forth, so that there is little or no time left for the discussion of outside topics. They belong to a large family; practically every one of them has visited the same towns, appeared at the same theatres, under the same managers, and therefore they have plenty of talk of mutual interest in hand.

Here you will see the music hall performer, with a massive, sparkling ring, and a circular cluster of diamonds in his scarf. He has his wife with him, dressed in the latest whim of fashion; she has diamonds galore, and large eyes that roll about considerably. To speak to, you would find her a very quiet, nice woman, extremely kind hearted, and most sympathetic; her husband is the same.

Should you be performing at the theatre this week, they will probably come and see you at the matinee performance. They will ask you to have tea with them, and before the end of the week you will be great friends. There is something charmingly unconventional about the race of entertainers.

Of course these people are of the better class of professionals. There is also the "bouncy" type; the type that answers most things with "yur's, yur's." Who dilate upon home and belongings; upon the entreaties of some managers for another week at his house "at a large increase;" upon the audience who "went mad—simply mad," over their performance. This same individual knew all the reputable performers of the day when they were youngsters, and if he did not pay them their first salary, he was largely subscriptive to their success.

But in the "professional houses" you can see sights that will cut you to the quick; especially those near the second rate theatres, where the company is composed of the wrack, the waste and the driftwood of the profession. It is there you will see brave efforts to maintain an appearance that will make your heart bleed.

There is a scrupulous cleanliness about the hard-up "pros;" they seem to spend the majority of their spare time in cleaning themselves and renovating their well-worn clothes. You can almost see your face in their withered boots.

Then there are the dowdy mock-ermine and fur stoles of the hard-up actress. They are so transparent in their illegitimacy, and to the person who knows, they must always strike the note of hardship.

Unless you are intimately connected with the profession, you cannot conceive how imperative a semblance of prosperity is. Therefore, these poor, hard-up mummers for whom I have sincere sympathy, have to be experts in the procurance of imitation finery. Brown paper boots made to look like glace kid, chemical gold and chemical diamonds that have the look of reality, but to which the shabby garments seem to shriek "Impostor!"

Flashy skirts that have a bloom like a powdered cheek, and to which a shower of rain would prove equally disastrous.

But these people, when they speak, their accents are soft; they aspirate their aitches; they have the magic of the artful gypsy in their voices, and yet these refined mummers, these poor out-of-work-this-week-in-a-music-hall-sketch-next-week-and-goodness-knows-where-the-week-after-mummers, are always playing touch-and-go with starvation. A silent army of unemployed who do not parade their condition.

It is sad to think that these people who spent years in cultivating themselves have been rewarded with this.

But they are not despondent. Something will turn up some day. Yes, they are cheerful, they have their little jokes, pay their little compliments, have their abnormal vanity yet.

They drink leisurely; they have to drink leisurely if they want to enjoy the warmth of the fire and the conversation of their friends. It doesn't run to rapid drinking.

### A Light Reason.

"Why are you so happy, old man? Pay raised?"

"Nope."

"Wife away?"

"Nope."

"On your vacation?"

"Nope."

"Then why so joyful?"

"I just got my gas bill and it's only half what I expected."—*Cleveland Plain Dealer.*

## DEATHS IN THE PROFESSION.

**From Jan. 1 to Dec. 31, 1909, Inclusive.**

**A**

Ahrendt, Carl (actor), Greenville Miss., Jan. 11.
A'Beckett, Arthur Wm. (author), London, Eng., Jan. 14.
Atkinson, Charles H. (minstrel), Brookline, Mass., Feb. 2.
Albaugh Sr., John W. (actor and mgr.), Jersey City, N. J., Feb. 11.
Adams, Earl P. (actor), Jacksonville, Fla., Apr. 20.
Andrus, Henry (builder), N. Y. C., May 28.
Aymar, Mrs. Walter B. (circus), N. Y. C., June 8.
Appleton, George Webb (author), Highgate, London, Eng., June 12.
Ayres, John (attache), Newark, N. J., Aug. 2.
Angeroth, William B. (Little Billy) (minstrel), Phila., Pa., Sept. 8.
Allen, Ben F. (song writer), Denver, Col., Sept. 21.
Appleton, Frank (vaudeville), St. Paul, Minn., Sept. 11.
Anson, Mona E. (actress), Kansas City, Mo., Oct. 6.
Allen, Louise (Mrs. William Collier), N. Y. C., Nov. 9.
Alpine, May (vaudeville), N. Y. C., Oct. 25.
Allen, Frank D. (Frank X. Duron) (actor), Phila., Pa., Nov. 9.
Adams, Harry (F. C. Williams) (vaudeville), Fort Dodge, Ia., Dec. 3.
Armstrong, Viola (actress), Mt. Vernon, N. Y., Dec. 31.
Arlington, J. V. (Joseph Vigotte) (actor and author), National Soldiers' Home, Tenn., Nov. 6.

**B**

Barry, Tom (circus), Albany, N. Y., Jan. 16.
Bryant, Tom (minstrel), Boston, Mass., Jan. 14.
Barreuther, Henry (music), Brooklyn, N. Y., Feb. —.
Brown, George (attache), Preston, Ida., Feb. 4.
Bruce, Meriam (actor), Boston, Mass., Feb. 26.
Baldwin, E. J. (Lucky) (owner), Arcadia, Cal., Mar. 1.
Bishop, William H. (mgr.), N. Y. C., Mar. 7.
Bogardus, John P. (editor), San Fran., Cal., Feb. 24.
Brooks, A. R. (actor), Fresno, Cal., Mar. 10.
Beck, Cora S. (burlesque), Terre Haute, Ind., Mar. 15.
Bissell, William L. (mgr.), Wayne County, Pa., Mar. 31.
Bartlow, Charles (circus), Des Moines, Ia., Apr. 9.
Buck, Anna Sellers (actress), Phila., Pa., May 4.
Better, Mrs. Clara (colored) (vaudeville), Pittsburg, Pa., Apr. 26.
Burleigh, Col. John L. (actor), Brooklyn, N. Y., May 9.
Beebe, Harry (Wild West), N. Y. C., May 14.
Beane, Fannie (Mrs. Chas. Gilday) (vaudeville), N. Y. C., June 8.
Brown, Myrtle L. (pianist), Boswell, Ind., June —.
Broadwell, Charles (actor), Cincinnati, O., June 27.
Bird, Mrs. Lizzie (vaudeville), Oakland, Cal., June 24.
Blinn, Mrs. Nellie Holbrook (actress), San Fran., Cal., July 4.
Boardman, Charles E. (actor), Arlington, Mass., July 13.
Burke, Fannie (Mrs. Thos. E. De Pew) (actress), Logansport, Ind., July 12.
Bill, Frank E. (singer), Winthrop, Mass., July 8.
Bascombe, Henry (actor), Phila., Pa., July 17.
Bowles, Charles Howell (minstrel), Phila., Pa., July 23.
Byrne, Charles Alfred (author), Jersey City, N. J., Aug. 23.
Boshell, Alfred A. (agent), St. Paul, Minn., Aug. 27.
Boyne, James (musician), Joliet, Ill., Aug. 28.
Bidel, Mme. (Marie Grenouillat), Asmeres, France, Sept. 3.
Beckwick, William G. (actor), Hammel's Station, Rockaway Beach, N. Y., Sept. 26.
Browne, B. Ralph (actor), Newark, N. J., Sept. 25.
Buck, Dudley (composer), West Orange, N. J., Oct. 6.
Baikie, James (attache), Chatham, Ont., Can., Oct. —.
Brunt, Tony (agent), Providence, R. I., Oct. 8.
Blanchard, Harry W. (actor), Salt Lake City, Sept. 29.
Bradley, Harry (Henry Benjamin Burchsted) (actor), Bedford City, Va., Oct. 13.
Brown, Prof. Bruce D. (musician), Baltimore, Md., Sept. 23.
Bell, Josephine (chorus), Baltimore, Md., Oct. —.
Boex, Andrew J. (composer), Eindhoven, Belgium, Oct. 16.
Bertha, Mlle. (vaudeville), Chicago, Ill., Oct. 23.
Brough, Lionel (actor), London, Eng., Nov. 8.
Barlow Jr., Milt G. (Harry M. Barlow) (vaudeville), Chicago, Ill., Nov. 1.
Boyd, Nellie (actress), Fresno, Cal., Nov. 13.
Bechtel, Frederick (composer), Brooklyn, N. Y., Nov. 23.
Bishop, Florence (actress), Lockport, N. Y., Nov. 24.
Brown, J. M. (agent), Columbus, Ga., Dec. 2.
Burt, Mrs. Fannie Lewis (actress), Mt. Vernon, N. Y., Dec. 17.
Bliss, Geo. (acrobat), Madison, Wis., Dec. —.
Bender, Joseph L. (attache), Pittsburg, Pa., Dec. 22.
Belford, Al. (vaudeville), Buffalo, N. Y., Dec. 28.

**C**

Connors, James (vaudeville), N. Y. C., Jan. 3.
Coquelin, Benoit Constant (Aine) (actor), Paris, France, Jan. 10.
Coquelin, Ernest Alexandre Honore (cadet) (actor), Paris, France, Feb. 8.
Coleman, Mrs. Lou Young (singer), Lexington, Ky., Feb. —.
Cleveland, Bessie (Mrs. J. A. Burke) (actress), N. Y. City, Feb. 4.
Carroll, William (William Muldoon) (vaudeville), Camden, N. J., Feb. 22.
Crooks, Howard M. (vaudeville), Daytona, Fla., Mar. 4.
Chisholm, John B. (attache), La Salle, Ill., Mar. 24.
Castle, William (J. C. Reeves) (singer), Chicago, Ill., Mar. 31.
Connelly, Mrs. Alice (vaudeville), Syracuse, N. Y., Mar. 25.
Coleman, William Emmette (actor and stage mgr.), Alameda, Cal., Apr. 4.
Comee, Fredk. (mgr.), Boston, Mass., Apr. 16.
Carroll, Charles J. (mgr.), Brooklyn, N. Y., Apr. 14.
Conried, Heinrich (impresario), Meran, Austrian Tyrol, Apr. 27.
Crouch, Charles (vaudeville), Ellsworth, Wis., Apr. 20.
Cannon, Joe (vaudeville), Phila., Pa., Apr. 17.
Cunningham, Hugh (attache), Seattle, Wash., May 12.
Christie, William (singer), Denver, Colo., May 11.
Curran, Emma H. (actress), N. Y. C., May 28.
Cornya, Clara M. (actress), Vancouver, B. C., Can., May 16.
Cullen, Edward (circus), Cincinnati, O., June 7.
Comley, William J. (mgr.), N. Y. C., June 10.
Campbell, Thos. J. (owner), Cincinnati, O., June 11.
Cleves, Frank J. (actor), Amityville, N. Y., June 11.
Carney Jr., Daniel J. (attache), Boston, Mass., June 21.
Considine, John R. (mgr.), N. Y. C., June 26.
Carnes, Menter (minstrel), Chicago, Ill., July 13.
Castegnier, Armand (musician), Paris, France, July 12.
Clarke, Eugene (singer), N. Y. C., July 25.
Castello, Dan (circus), Chicago, Ill., July 28.
Cambridge, Arthur J. (mgr.), Hawthorne, N. Y., Aug. 3.
Coquelin, Mme. Constant (Mlle. Antonie Mancy) (actress), Paris, France, Aug. 26.
Chanfrau, Mrs. Henrietta E. (Henrietta Baker) (actress), Springdale, N. J., Sept. 20.
Crutchett, William (singer), Alameda, Cal., Sept. —.
Carr, Herbert (actor), Washington, D. C., Nov. 15.
Coyle, Frank D. (lecturer), Dec. 16.
Comstock, Alexander (mgr.), N. Y. C., Dec. 22.

**D**

Dunn, Orson M. (actor), Boston, Mass., Jan. 1.
Dillon, Astor J. (attache), Chicago, Ill., Jan. 1.
Durot, Eugenio (singer), Milan, Italy, Jan. —.
De Macchi, Maria (singer), Milan, Italy, Jan. 18.
Dentzell, Gustav (amuse. devices), Phila., Pa., Jan. 20.
Drisdall, David (minstrel), St. Louis, Mo., Feb. 2.
Donagan, Wm. F. (colored singer), Boston, Mass., Mar. 5.
Dalrymple, William H. (William W. Johnson) (mgr.), Belleville, Ill., Feb. 24.
Dunn, Edward L. (minstrel), Eureka Springs, Colo., Mar. 15.
Dexter, Alvin H. (mgr.), Palisades, N. J., Mar. 22.
Dilley, Otho Herbert (song writer), Senecaville, O., Apr. 1.
De Voto, Claud (vaudeville), Vinton, Ia., Apr. 7.
Demmitt, Charles R. (attache), Buffalo, N. Y., Apr. 13.
Davidson, John (author), London, Eng., Apr. 17.
Dupree, Josie (vaudeville), Butte, Mont., Apr. 20.
Durand, Auguste (music pub.), Paris France, June —.
Dawes, Mrs. C. F. ("Grandma"), Aberdeen, S. D., June —.
Dair, Mlle. (Mrs. Jessie Matthews) (circus), Davenport, Ia., June 7.
Dodson, Alton M. (musician), Luverne, Minn., June 21.
Dillon, J. P. (vaudeville), Mankato, Minn., Aug. 24.
Dashington, Willie (vaudeville), Aug. 18.
Densmore, George Bartlett (author), Thermalito, Cal., Sept. 8.
Ducrow, William J. (circus), Bedford City, Va., Sept. 25.
Daniels, Roy S. (mgr.), Topeka, Kan., Oct. 4.
Downs, Martin J. (circus mgr.), Toronto, Can., Oct. 19.
Davidson, William Hampton (actor), Newark, N. J., Nov. 16.
De Gafferelly, T. P. (mgr.), South Boston, Va., Dec. 8.
Day, William B. (showman), Dec. 19.
Darrow, Clyde (Agnes Harron) (burlesque), Cincinnati, O., Dec. 28.

**E**

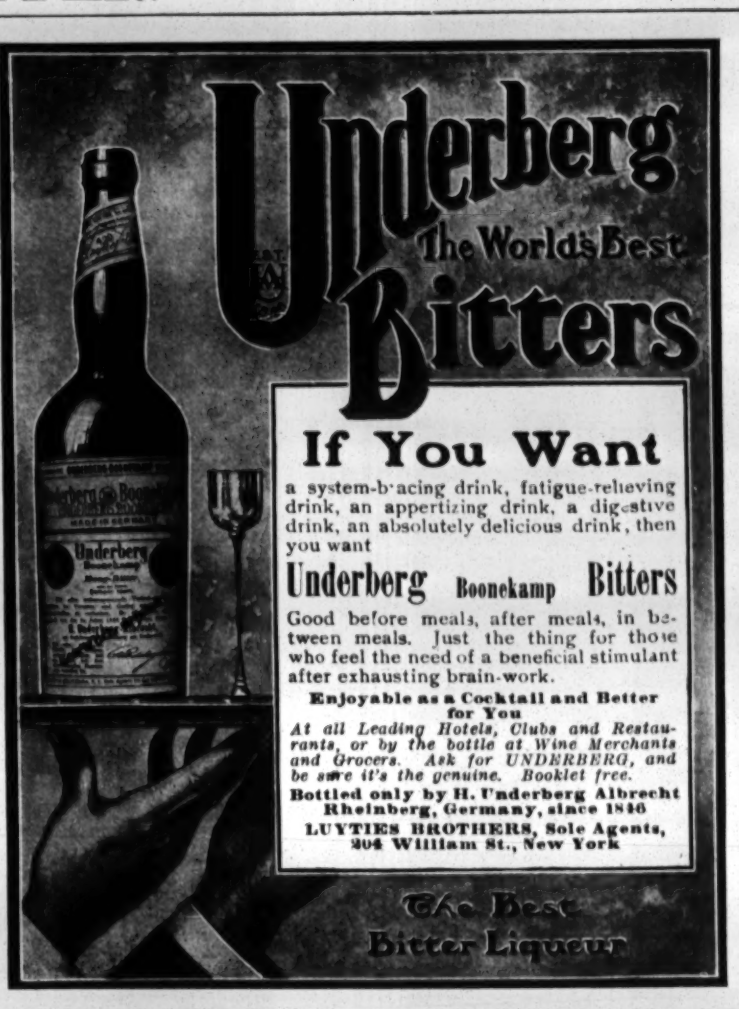
Ernst Jr., William (author), Phila., Pa., Jan. 22.
Ehmling, August (mgr.), Hagerstown, Md., Jan. 25.
Ellsworth, Amy (vaudeville), St. Paul, Minn., Mar. 21.
Eagan, A. W. (Duck) (stage mgr.), Seattle, Wash., Mar. 19.
Ertheller, Harry F. (mgr.), Minneapolis, Minn., Apr. 5.
Edwards, Eddie (aerial), Pueblo, Col., Mar. 8.
Eisler, John (circus), Phila., Pa., May 8.
Ettinger, Rose (Alice Braun) (musician), Waterloo, Ia., May 13.
Edwards, Major Maze (mgr.), Plainfield, N. J., July 4.
Eager, Annie (actress), N. Y. C., Aug. 19.
Evans, Harry (burlesque), Pittsburg, Pa., Aug. 3.
Egerton, Harry Calvert (mgr.), Plainfield, N. J., Sept. 26.
Erickson, James J. (mgr.), Portland, Ore., Nov. —.
Evans, Walter (mgr.), Memphis, Tenn., Dec. 18.

**F**

Fitzgerald, Anita (vaudeville), San Fran., Cal., Jan. —.
Frosto, Charles (vaudeville), Chicago, Ill., Jan. 29.
Freas, William T. (attache), Frankort, Ind., Feb. 23.
Fenton, H. C. (song writer), Bridgeport, Conn., Mar. —.
Fitzgerald, Mary (actress), Elmhurst, Cal., Feb. 22.
Freeze, Lawrence (Larry) (vaudeville), Rockville, Conn., Apr. 6.
Foster, Col. Jesse W. (circus), N. Y. C., June 5.
Feeney, John Ferris, St. Louis, Mo., June 11.
Feinman, Sigmund (actor), Lodz, Russia, July 2.
Feeney, Emma (actress), San Fran., Cal., July 21.
Fabbri-Mueller, Mme. Inez (singer), San Fran., Cal., Aug. 30.
Fitch, Clyde (author), Chalons-Sur-Marne, France, Sept. 4.
Florence, Helen (Dixon) (actress), Denver, Colo., Sept. 1.
Fantoni, Count Augusto (author), N. Y. C., Oct. 26.
Fluette, Remie (musician), Lincoln, Ill., Oct. 30.
Fox, Walter (vaudeville), Goshen, Ind., Nov. 3.
Fiske, Clinton B. (mgr.), San Antonio, Tex., Nov. 28.
Ferguson, Charles H. (actor), Rapid City, Ill., Nov. 7.
Fernandez, Mrs. E. L. (agency), N. Y. C., Dec. 21.

**G**

Goldie, Samuel (mgr.), Lakewood, N. J., Feb. 3.
Gardenier, Edward (song writer), Williamsburg, N. Y., Feb. 17.
Gilliam, Elias T. (showman), Mar. 19.
Gregory, Arthur William (actor), Rahway, N. J., Apr. 10.
Gardner, Buster (child acrobat), Hunnewell, Mo., Apr. 20.
Gordin, Jacob M. (author), Brooklyn, N. Y., June 11.
Gaffy, William (vaudeville), Meriden, Conn., June 21.
Groves, Charles (actor), Pulborough, London, Eng., July 9.
Gotthold, E. "Milt." (mgr.), Bedford City, Va., July 29.
Golden, Richard (actor), Brooklyn, N. Y., Aug. 10.
Germon, Mrs. Jane (actress), Baltimore, Md., Aug. 10.
Griffith, E. W. (agent), Omaha, Neb., Aug. 17.
Gracie, Charles J. (Charles J. Shields) (vaudeville), N. Y. C., Aug. 15.
Guetter, Max (musician), Minneapolis, Minn., Aug. —.
Ganelleau, Maurice (magician), El Paso, Tex., Sept. 26.
Gudehus, Heinrich (singer), Dresden, Ger., Oct. —.
Gleason, William L. ("Billy") (actor), Fruitville, Cal., Oct. 20.
Gifford, Adolph (mgr.), Mt. Carmel, Ill., Nov. 10.
Gill, Jack (John Girard), Manchester, N. H., Nov. 20.
Guthinger, Charles H. (stage mgr.), N. Y. C., Dec. 6.
Grant, Flo (contortionist), Denver, Col., Nov. 28.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## DEATHS IN THE PROFESSION.

CONTINUED.

H

Hyde, Jas. F. (ticket spec.), N. Y. C., Jan. 21.
Hurtig, Benjamin (mgr.), N. Y. C., Feb. 13.
Hess, Clarence D. (mgr.), Westville, Ind., Feb. 15.
Hale, Oliver (magician), N. Y. C., Feb. 23.
Hamilburg, S. J. (attache), Blue Hill, R. I., Mar. 4.
Honeuss, Charles (leap-the-gap), Dawson, Ga., Feb. 27.
Hicks, John J. (attache), Joliet, Ill., Mar. 6.
Harrison, May (Mrs. Nat. M. Wills) (actress), N. Y. C., Apr. 3.
Henderson, Isaac (author), Rome, Italy, Mar. 31.
Hall, George H. (attache), N. Y. C., Mar. 30.
Heazlit, Mrs. Ida B. (owner), Spokane, Wash., Apr. 1.
Hamilton, John W. (mgr.), Stamford, Conn., Apr. 23.
Harrison, Bessie (burlesque), Toronto, Can., Apr. 22.
Hosfeld, Henry (musician), Phila., Pa., Apr. 26.
Hewitt, Fred (vaudeville), Cincinnati, O., May 2.
Hogan, Ernest (colored) (performer), N. Y. C., May 20.
Horsman, Mrs. Florence L. B. (composer), Brooklyn, N. Y., May 12.
Harrington, John (John McVicker) (minstrel and manager), Boston, Mass., May 24.
Hine, Charles (mgr.), Spring Valley, N. Y., May 20.
Herrmann, Leon (magician), Paris, France, May 16.
Humbert, Robert R. (actor), St. Marsy, Mo., June 4.
Hillemacher, Lucien (composer), Paris, France, June —.
Howard, Billy (vaudeville), East Jordan, Mich., June 19.
Hayden, Charles (agent), McAlester, Okla., June 27.
Hoffman, Richard (composer), Mount Kisco, N. Y., Aug. 17.
Hall, Lewis Bishop (actor), N. Y. C., Aug. —.
Hart, Josh (mgr.), N. Y. C., Aug. 19.
Henderson, Henry M. (mgr.), Los Angeles, Cal., Aug. 29.
Humphries, Tom (vaudeville), N. Y. C., Aug. 23.
Henderson, Lloyd (actor), Pittsburg, Pa., Sept. 2.
Hyle, Helene (Helene Rosenthal-Flagg) (actress), Rye, N. Y., Sept. 9.
Henderson, Ettie (Henrietta Lewis) (actress), West Long Branch, N. J., Oct. 7.
Hawthorne, Mrs. M. K. (actress), Elkhart, Ind., Sept. 12.
Hicks, Geo. H. (acrobat), Cincinnati, O., Oct. 5.
Holmes, John W. (mgr.), Brooklyn, N. Y., Oct. 15.
Hopkins, Col. John D. (mgr.), St. Louis, Mo., Oct. 24.
Hackett, Mrs. James Henry (actress), N. Y. C., Oct. 27.
Hunt, William (actor), Catskill, N. Y., Nov. 10.
Harrison, Mrs. Louis (Emma Schultze), singer), N. Y. C., Nov. 26.

I

Ince, John E. (actor), Sheepshead Bay, N. Y., Jan. 18.
Inshaw, Mrs. Ella (attache), Brooklyn, N. Y., June 29.
Illing, Mme. Meta (actress), Frankfort-on-Main, Ger., Dec. 26.

J

Jones, Harrie (singer), West Scranton, Pa., Jan. 5.
Jewell, Jesse (vaudeville), Brooklyn, N. Y., Feb. 10.
Jamison, Annie (actress), N. Y. C., Feb. 18.
Joyce, Mae (Mrs. H. Horsepian) (actress), Baltimore, Md., Feb. 20.
Jones, Walter W. (vaudeville), Denver, Col., May —
Johnson, "Jeff" (attache), Long Island City, N. Y., May 25.
Jack, Mrs. Burt M. (vaudeville), Farmington, Mo., May 20.
Jackson, Beebe (bicycle), Jersey City, N. J., May —
Jones, Blutch (minstrel), Melbourne, Australia, May —
Jennings, John J. (author), N. Y. C., June 30.
Johnson, Horace Richmond (actor), N. Y. C., July —
James, Cecil Calvert (singer), N. Y. C., Oct. 19.

K

Krompton, William H. (actor), N. Y. C., Oct. 23.
Kelly, Thomas (minstrel), Long Island City, N. Y., Jan. 3.
Kennedy, James (attache), Brooklyn, N. Y., Jan. 5.
Kenney, Mazie (burlesque), Phila., Pa., Jan. 20.
Kelly, Wm. J. (attache), N. Y. C., Jan. 27.
Karle, Amalia (actress), N. Y. C., Jan. 30.
Ki Ko (circus), Boston, Mass., Jan. 25.
Kleeberg, Clotilde (pianist), Brussels, Belg., Mar. 5.
Kerr, Geo. W. (actor), Apr. 26.
Kane, Hugh (minstrel), Youngstown, O., May 13.
Keefe, Joseph P. (actor), Staten Island, N. Y., June 4.
Kalitz, William (bandmaster), Phila., Pa., June 6.
Knapp, Harry J. (mgr.), Milwaukee, Wis., June 11.
Kempton, L. Albert (mgr.), Denver, Colo., Aug. 22.
Krummel, Louis E. (agent), Los Angeles, Cal., Sept. 8.
Kuselbaum, Fred (musician), Schenectady, N. Y., Oct. 1.
Keeper, Charles C. (agent), on Santa Fe train Oct. 15.
King, Burt (musician), Canton, N. C., Oct. 11.
Kusell, Jules (vaudeville), N. Y. C., Nov. 8.
Kennedy, John C. (actor), N. Y. C., Nov. 3.
Kenyon, Peter (Peter Kehoe) (vaudeville), N. Y. C., Dec. 20.

L

Le Moyne, Judith (actress), Harrisburg, Pa., Jan. 2.
Lavigne, L. J. (mgr.), Montreal, Can., Jan. 18.
Lea, Betty (actress), N. Y. C., Jan. 28.
Lawrence, Joseph (actor), London, Eng., Jan. 24.
Lathrop, James M. (mgr.), Detroit, Mich., Jan. 26.
Lewis, Gertrude (Mrs. Ferd. Drumm) (actress), Michigan City, Ind., Feb. 10.
Lancaster, Lillian (Mrs. J. Arthur Young) (actress), Denver, Colo., Jan. 28.
Leonard, Alexander (actor), N. Y. C., Feb. 23.
Le Grange, Vivian (vaudeville), Butte, Mont., Feb. 27.
Lothrop, Frank Pierpont (mgr.) N. Y. C., Mar. 14.
Lang, Benj. J. (musician), Boston, Mass., Apr. 4.
Loeffler, Eric (musician), Boston, Mass., Apr. 8.
Lister, Ernest J. (agent), Weston, W. Va., Apr. 9.
Logan, Olive (actress and author), London, Eng., Apr. 28.
Le May, Grace (Sisters McVeigh) (vaudeville), N. Y. C., May —.
Lempert, Leon H. (architect), Rochester, N. Y., May 11.
Lee, Bertena (Mrs. Nelson A. Lawrence), Put-in-Bay, O., June 2.
Lee, Charles (attache), New Orleans, La., June 22.
Levick, Gustavus (actor), N. Y. C., July 8.
Le Vere, Cecil (Mrs. George Gaynor) (actress), Richmond, Va., July 28.
Lasalle, Jean Louis (singer), Paris, France, Sept. 7.
Liebling, Sally (musician), Berlin, Ger., Sept. 15.
Lohman, Henry (actor), N. Y. C., Sept. 16.
Leonard, Lou (Mrs. Selma Downing) (vaudeville), Norfolk, Va., Oct. —.
Lester, Georgia (Mrs. Dave H. Woods) (actress), Oct. 23.
Leroy (Joseph Estep) (magician), Pittsburg, Pa., Dec. 23.
Lewis, James L. (actor), Boston, Mass., Dec. 25.

M

Murphy, Thomas J. (attache), Brooklyn, N. Y., Jan. 5.
Mazlolli, Vincenzo (singer), N. Y. C., Jan. 6.
Morton, George E. (attache), New Haven, Conn., Jan. 8.
Maretzek, Mlle. Apollonie (singer), Huguenot, S. I., N. Y., Jan. 16.
Mendes, Catulle Abraham (author), Paris, France, Feb. 8.
MacArthur, James (author), N. Y. C., Feb. 11.
Merkle, Dr. H. E. (agent), Kansas City, Mo., Feb. 12.
Milton, Gus (vaudeville), Chicago Junction, O., Feb. 21.
Merrill, Samuel H. (actor), San Antonio, Tex., Feb. 18.
Mitchell, Charles S. (mgr.), Mar. 1.
Meyer, Otto H. (vaudeville), Ft. Worth, Tex., Mar. 13.
Morgan, John (John Buffink) (circus), St. Louis, Mo., Mar. 21.
Moskowsky, Adelbert (actor), Berlin, Ger., Mar. —
McCoy, Amos (circus), Colorado Springs, Col., Mar. 15.
Mahara, William Alexander (minstrel), Chicago, Ill., Mar. 15.
Mead, William H. (vaudeville), Chicago, Ill., Mar. 20.
Modjeska, Mme. Helena (Countess Bozenta) (actress), Bay City, Cal., Apr. 8.
McCarthy, Jas. E. (vaudeville), Kalispell, Mont., Mar. 18.
Mathews, Walter S. (actor and mgr.), Louisville, Ky., Apr. 14.
Morton, Joseph K. (mgr.), Asbury Park, N. J., May 7.
Meyrelles, Pedro C. (bandmaster), Kansas City, Mo., May 31.
Monroe, Fanny (Mrs. Geo. E. Murphy), vaudeville), N. Y. C., June 10.
Martucci, Giuseppe (musician), Naples, Italy, June —
Miller, Lewis C. (billposter), Phila., Pa., June 15.
McDonald, Donald (vaudeville), N. Y. C., June 27.
Murdoch, Ida E., Cincinnati, O., July 7.
Merriman, Ray F. (attache), South Bend, Ind., July —.
Mayhew, Jeannette (Jeannette Dolan) (actress), Peoria, Ill., July 16.
Mierzwinski, Ladislas (singer), Paris, France, Aug. —.
Maddigan, Morgan (vaudeville), Bridgeport, Conn., Aug. 11.
Mansfield, Max (mgr.), N. Y. C., Aug. 20.
McAndrews, W. P. (musician), Wilkes-Barre, Pa., Aug. —.
McLeod, Kenneth, O. (actor), Toledo, O., Aug. 13.
Murphy, Dave (vaudeville), N. Y. C., Aug. 29.
Mack, Bess (Bessie McFadden) (vaudeville), Pembroke, Ont., Can., Sept. 4.
Moore, Marie (Mrs. F. A. Lewis) (singer), Post Falls, Ida., Sept. 1.
Moore, "Pony" (George Washington Moore) (minstrel), London, Eng., Oct. 1.
McAvoy, Dan (Francis Peter Reardon) (actor), N. Y. C., Oct. 1.
Millward, Herbert (actor), Oct. —.
Milton, Charles D. (minstrel), Milledgeville, Ga., Nov. —.
Moseman, G. Frank (agent), N. Y. C., Nov. 14.
Middleton, George (minstrel), Atlantic City, N. J., Nov. 12.
McRaven, Carl W. (vaudeville), Oklahoma City, Okla., Nov. —.
Myers, Mrs. Edith (Mrs. John K. Myers) (vaudeville), Newark, N. J., Dec. 4.
Miller, Mrs. A. O. (actress), Newark, N. J., Dec. 2.
Melrose, Lizzie (actress), N. Y. C., Dec. 21.
McAllister, Phosa (Mrs. Harry Duffield) (actress), Glendale, Cal., Dec. 24.
McKinney, Charles H. ("Buck") (attache), Louisville, Ky., Dec. 21.
Milhau, Mrs. E. J. (cowgirl), Ponca, Okla., Dec. 30.
Mackin, John B. (actor), Philadelphia, Pa., Dec. 30.

N

Nahm, Simon (mgr.), N. Y. C., Mar. 20.
Nunn, Matthew Edward (Eddie) (musician), Bay City, Mich., Mar. —.
Nokidem, Charles D. (attache), Chicago, Ill., Aug. 23.
Nutt, Rodnia (midget), Dorchester, Mass., Sept. 22.
Nesbitt, Jim (vaudeville), Denver, Colo., Sept. 8.
Nannery, Patrick A. (actor), N. Y. C., Oct. 31.
Nevius, C. B. (mgr.), St. Louis, Mo., Dec. 31.

O

Olney, Channez (actress), Syracuse, N. Y., Feb. 28.
Orville, Harry (vaudeville), Farmland, Ind., Apr. 24.
O'Donaghey, Armagh (James Donaghey), Allegheny, Pa., May 30.
O'Rourke, Mary Alice (vaudeville), Phila., Pa., July 22.
O'Neil, Ross (actor), Asbury Park, N. J., July 28.
Olson, Mrs. Augusta (attache), Chicago, Ill., Sept. 22.
O'Brien, Neil (actor), N. Y. C., Oct. 18.
Oram, B. L. (vaudeville), Verona, N. J., Dec —.
O'Neill, Polly (Mrs. A. E. Hubbell) (vaudeville), St. Paul, Minn., Dec. 23.

P

Peterson, Gertie (vaudeville), Gravesend, N. Y., Jan. 21.
Pico (Ben Bogue) (vaudeville), Los Angeles, Cal., Mar. —.
Pennoyer, Martha (Mrs. H. B. Norman) (actress), Dorchester, Mass., Mar. 28.
Poehlmann, Mme. Johanna (singer), Lebanon, O., Apr. 30.
Prosho, Prof. Thomas (musician), N. Y. C., June 20.
Powers, Eddie (actor), Muncie, Ind., July 8.
Pecheco (Louis Falcon) (circus), Seattle, Wash., Aug. 19.
Price, Bijou L. (Leila S. Price) (vaudeville), N. Y. C., Sept. 6.
Pagett, William F. (mgr.), Chicago, Ill., Oct. 31.
Price, Capt. Harry O. (mgr.), Hot Springs, Ark., Oct. 30.
Patterson, Samuel H. (mgr.), N. Y. C., Nov. 26.
Prime, Arthur M. (stage mgr.), Brooklyn, N. Y., Dec. 3.
Paladino, Joseph (attache), London, Can., Nov. 28.
Princess Nouma (midget), Hot Springs, Ark., Dec. —.
Parker, Pansy Weir (Mrs. Walter J. Parker), Ft. Worth, Tex., Dec. 21.

Q

Quick, Fanny (Mrs. Wm. F. Granger) (dancer), Monticello, N. Y., July 20.

R

Reynolds, Barney (actor), Chicago, Ill., Jan. 4.
Ryer, Ernest (composer), Toulon, France, Jan. —.
Robinson, Archie Eugene (actor and mgr.), Minneapolis, Minn., Jan. —.
Robinson, Frank C. (actor), Mitchell, S. D., Jan. 21.
Rackett Sr., Arthur H. (music), Chicago, Ill., Feb. 6.
Riano, Robert (vaudeville), N. Y. C., Mar. 5.
Royal, Mlle. (giantess), Cardiff, Wales, Mar. —.


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## DEATHS IN THE PROFESSION.

CONTINUED.

Richards, Harry (agent), Chicago, Ill., Apr. 16.
Roberts, Oswald (actor), Phila., Pa., Apr. 12.
Robinson, William W. (mgr.), Peoria, Ill., May 2.
Rotter-Dieffenbach, Mrs. Johanna (singer), West Nyack, N. Y., July 24.
Rosseau, Marion (burlesque), Detroit, Mich., July 29.
Reno, Adele (vaudeville), Mt. Vernon, N. Y., Mar. 21.
Rudolph, Carl (Wilbur Fiske Barrell) (actor), Brooklyn, N. Y., Aug. 8.
Runkel, Dave (actor), Durham, N. C., Aug. 27.
Roth, Albert F. (Anton D. Friedl), Long Beach, Cal., Aug. 22.
Rehfeldt, Otto (mgr.), N. Y. C., Nov. 8.
Ritchie, Cora (Mrs. Dr. G. M. Pinnell), Nov. 16.
Reeder, Thomas (attache), Memphis, Tenn., Nov. 18.
Rice, George W. (mgr.), Centerport, L. I., N. Y., Dec. 22.
Roberts, Mrs. Phobe Russell (actress), Boston, Mass., Dec. 31.

S

Sheridan, John F. (actor), Newcastle, New South Wales, Dec. 25, 1908.
Simpson, Robert J. (mgr.), Philadelphia, Pa., Jan. 9.
Steers, Jane Marjorie Banks (actress), McKinney, Tex., Jan. 3.
Shaw, Chas. A. (mgr.), Roxbury, Mass., Jan. 8.
Scott, George (circus), London, Eng., Jan. 29.
St. Leon, Alfred (circus), Rutland, Mass., Feb. 14.
Stanley, Harry C. (actor), Spokane, Wash., Feb. 18.
Satterlee, Neva (Mrs. George E. Mello) (music), Syracuse, N. Y., Feb. 18.
Stanley, Paul (actor), Denver, Colo., Mar. 15.
Sanford, Thomas L. (stage mgr.), N. Y. C., Mar. 18.
Starin, John H. (owner), N. Y. C., Mar. 22.
Sharland, Joseph Bennett (musician), Boston, Mass., Mar. 21.
Stewart, Edward C. (actor), Roswell, New Mex., Mar. 6.
Saxon, Avon (singer), Berwick, N. S., Can., Mar. 24.
Sterling, Earl (actor), Chicago, Ill., Apr. 4.
Stephens, E. H. (actor), Bedford City, Va., Apr. 13.
Strowbridge, Hines (owner), Cincinnati, O., Apr. 12.
Stanford, Carrie (Mrs. Sam Ehrlich) (song writer), N. Y. C., Apr. 10.
Stanhope, George Washington (mgr.), N. Y. C., May 19.
Streeter, L. P. (actor), May 18.
Spraguello, Juanita Coad (Mrs. John R. Sprague) (vaudeville), Williston, N. D., Apr. 17.
Speck, Harry (midget), Shamokin, Pa., June 8.
Sheeran, James B. (vaudeville), Mays Landing, N. J., June 20.
Stinson, Al. (vaudeville), Red Bank, N. J., July 3.
Sauvan, Mrs. Caroline Pintard (singer), Phila., Pa., July 9.
Sam, Chin (Chinese actor), N. Y. C., July 15.
Scott, Robert, (actor), Honolulu, Hawaii, Aug. 9.
Stephens, Fred V. (actor), Seward, Neb., Aug. 15.
Schmidt, Paul (musician), San Fran., Cal., Aug. 21.
Sassaris, Chas. J. (showman), Phillipsburg, Pa., Aug. 25.
Schonberg, James Leslie (attache), Brooklyn, N. Y., Sept. 8.
Shafer, William (circus), Newton, N. J., Aug. 28.
Shelley, Carlysle (actor), Orillia, Ont., Can., Sept. 22.
Stiles, Billy (William M. Lyons) (minstrel), Newark, N. J., Oct. 10.
Saunders, Mrs. Elizabeth R. (actress), San Fran., Cal., Oct. 7.
Silver, Richard B. (Dick) (showman), Traverse City, Mich., Oct. 10.
Sobeski, Carl (singer), Brookline, Mass., Oct. 28.
Satterley, James V. (attache), New Orleans, La., Nov. 7.
Schiliaci, Iznazio (musician), Lynn, Mass., Nov. 3.
Scheerer, William (vaudeville), Elizabeth, N. J., Nov. 9.
Stewart, Helen Fenton (actress), Salt Lake City, Nov. 16.
Settle, James (vaudeville), N. Y. C., Nov. 12.
Smith, A. V. (musician), Wichita, Kan., Nov. 22.
Smith, Dexter (song writer), Boston, Mass., Nov. 29.
Stone, Sol. (vaudeville), Chicago, Ill., Nov. 14.
Smith, Thomas J. (vaudeville), Pueblo, Col., Nov. 27.
Selter Sr., William (bandmaster), Cincinnati, O., Dec. 3.
Sinclair, Hattie (Mrs. Gus Kemble) (actress), Jackson, Mich., Dec. 19.

T

Thornton, Clara (actress), Detroit, Mich., Jan. 6.
Taggert, James (Maloney) (vaudeville), Chicago, Ill., Jan. 8.
Taylor, Jack (musical), N. Y. C., Feb. 13.
Tompkins, Eugene (mgr.), Boston, Mass., Feb. 22.
Terhune, John H. (owner), Anderson, Ind., Mar. 28.
Tremaine, Harold H. (mgr.), Cumberland, Md., Apr. 14.
Todd, Harry C. (actor), Toronto, Can., Apr. 5.
Tucker, Wilbur J. (booking agent), Upper Saranac, N. Y., May 25.
Turner, Ed. (circus), Galeton, Pa., May 23.
Tracey, Jos. L. (actor), Binghamton, N. Y., May 29.
Thomas, Lew (circus mgr.), Canal Dover, O., Apr. 20.
Thompson, William C. (agent), Chicago, Ill., June 24.
Traitel, David (mgr.), N. Y. C., July 24.
Todd, Adele Carlton (Caroline M. Schuppert) (actress), Chicago, Ill., Aug. 7.
Thompson, Will L. (song writer), N. Y. C., Sept. 20.
Towers (John F. Mangles) (high diver), San Fran., Cal., Oct. 5.
Taylor, Paul (actor), N. Y. C., Oct. 19.
Thompson, Peter M. (vaudeville), Providence, R. I., Nov. 10.
Thome, Francis (composer), Paris, France, Nov. 16.

V

Van Hoven (vaudeville), on C. & N. W. R. R. train, Jan. 31.
Venard, Celesto (Countess de Moreto de Chabrillan) (actress-author), Paris, France, Feb. 19.
Verney, Samuel H. (actor), Staten Island, N. Y., Feb. 18.
Valentine, William Paulding (mgr.), Coney Island, N. Y., Mar. 24.
Von Sonnenthal, Adolph Ritter (actor and mgr.), Prague, Ger., Apr. 4.
Van Horn, Franklin M. (costumer), Atlantic City, N. J., April 20.
Voss, C. Frederick (musician), Newark, N. J., May 1.
Vaughan, Rev. Lawrence J. (author), Prairie du Chien, Wis., May 10.
Vail, Franklyn (actor), Brooklyn, N. Y., July 18.
Valentine, T. C. (actor), N. Y. C., Aug. 19.

W

Warner, Charles J. (actor), N. Y. C., Feb. 11.
Walker, William E. ("Smiley") (attache), Cincinnati, O., Feb. 14.
Worthington, Mary (Rose Romaine Whiteford) (actress), Chicago, Ill., Feb. 22.
Wachsner, Leon (mgr.), Buffalo, N. Y., Feb. 21.
Weinman, John F. (attache), Baltimore, Md., Mar. 7.
Woolingham, Bozo (vaudeville), Atlanta, Ga., Mar. —.
Wildner, John A. (musician), Brooklyn, N. Y., Mar. 10.
Waltham, Robert (Robert W. Griffin) (actor), Chicago, Ill., Mar. 4.
White, Alasco C. (circus), N. Y. C., Mar. 30.
Weber, Wm. H. (mgr.), San Fran., Cal., Mar. 19.
Weimer, Harry Otis (mgr.), Latrobe, Pa., Mar. 27.
Wixon, Mrs. Nat (vaudeville), Livingston, N. Y., Apr. 5.
Wetmore, Hugh A. (mgr.), Chicago, Ill., Apr. 6.
Wilson, Frederick (mgr.), Newark, N. J., Apr. 23.
Wood, Alonzo (invent. roller coaster), Toledo, O., May 4.
Whiteside, Isaac F. (actor), Jeffersonville, Ind., May —.
Williams, Lew (vaudeville), Punta Arena, Cal., May 15.
Wilson, J. Ross (actor), Laurens, S. C., May 13.
Whitcomb, Frankie (vaudeville), Payne, O., May 6.
Wohlwend, George (mgr.), Ottumwa, Ia., May 28.
Wolfsohn, Henry (musical bureau), N. Y. C., May 31.
Wilson, Charles (mgr.), London, Eng., July 25.
Wheeler, William E. (musician), Saratoga, N. Y., Aug. 3.
Warner, Harry B. (mgr.), N. Y. C., Aug. 28.
Whidden, William H. (musician), Everett, Mass., Sept. 1.
Wade, William (vaudeville), Chicago, Ill., Sept. 29.
Williams, Jean (mgr.), Brooklyn, N. Y., Nov. —.
Weston, Rose (chorus), Oklahoma City, Okla., Nov. 21.
Wood, T. C. (mgr.), Brighton, Ia., Dec. 10.
Wolfe, Mrs. Charles O. (vaudeville), Cedar Rapids, Ia., Dec. 24.
Wagner, William George (Buzz) (band leader), Muskegon, Mich., Dec. 19.

Y

Young, Col. Collins (midget), Albany, N. Y., June 9.


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**DANIEL FROHMAN GIVES OUT PLANS FOR HOME THAT WILL HOUSE GREAT CHARITIES OF ALLIED PROFESSIONS OF DRAMA, MUSIC AND THE FINE ARTS.**

Daniel Frohman, president of the Actors' Fund, announced last week that part of the money realized from the Actors' Fund Fair, which will be held in May in the Seventy-first Regiment Armory, New York City, will be used for a new building to cost half a million dollars. This structure will be the home of all the charitable, business and other societies connected with the drama and its allied interests, music and the fine arts.

Mr. Frohman said: "The idea of such an institution was suggested a few years ago by Thomas Wise, just as that of the Actors' Home was the child of Louis Aldrich's brain. All of us who have the interests of the stage and its people at heart, have long felt that a great clearing house, dignified in its methods and far reaching in its influence, was one of the great needs of the profession. At first the scheme was regarded as Utopian, but it has gained adherents, and plans are now under way for a building to be erected somewhere near Central Park."

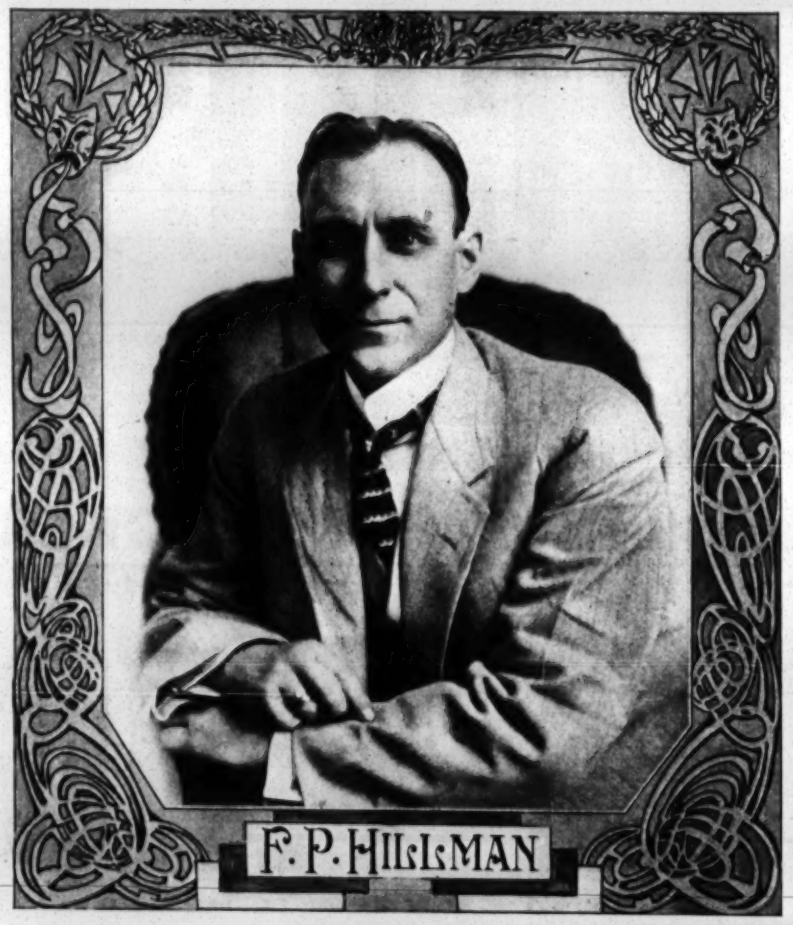
The chief purpose of the new enterprise will be to help the actor more systematically than is now possible, and not only the actor who is no longer able to work, but the one who needs an engagement, will be given sympathy and encouragement. The new scheme will include a great theatrical exchange under the control of the actors and managers themselves, and it is hoped it will help the actor to find engagements and the managers to find actors.

Part of this new scheme is to have a theatre large enough for the "trying out" of new plays and actors. Here authors of plays will be able to "show" managers, vaudeville producers will exhibit their acts, and actors will show what they can do. It will be the actors' theatre.

Under the same roof will be the offices of the Actors' Fund, the Actors' Order of Friendship, the Actors' Society, the Professional Woman's League, the Twelfth Night Club, the registry bureau and any other allied associations.

In connection with these societies there will be a pension system whereby the 30,000 members of the theatrical and allied professions will be protected from want in old age and illness. A weekly assessment of twenty-five cents would be sufficient to do this.

Finally, the building will be to some extent a home office for the thousands of actors, managers, singers, dancers, artists and models who come to New York at all times of the year. There they can make acquaintances and talk business. There will be a library and rooms where all may feel at home. There they may also find the protection from irresponsible agents which small people of the profession are much in need of.

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Among the Western theatrical managers fast coming to the front, is F. P. Hillman, who has for a number of years past been touring the middle West with his organization, known as the Hillman Ideal Stock Co. This company is conceded to be the foremost repertoire company in the West, and the undisputed favorites wherever they appear. Mr. Hillman now owns a Summer theatre in Omaha, Neb., where he plays in stock during the Summer season. He has also achieved considerable notoriety as an author and dramatist, among his latest productions being "In the Power of the State," a powerful drama dealing with the labor question and reform politics.

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R. A. Gertzen is the secretary of the F. Wm. Gertzen Co., of 29 Broadway, with twenty years experience in the Custom business, having been for six years Forwarding Agent of the National Cash Register Co. He is a member of B. P. O. Elks, 22.

F. Wm. Gertzen is the secretary and treasurer of the company, with twenty-three years experience in Customs House business, a member of the Customs Brokers Association, Port of New York; of I. O. O. F., Hohokus Lodge, No. 178, and secretary of the American Development and Exploration Co.

The firm's specialty is theatrical effects, properties, instruments and automobiles. They represent the Daw's Steamship Agency, London, Eng.; Chas. H. Wyman & Co., St. Louis, Mo.; McCann's Tours, Inc., Marbridge Building, Herald Square, New York City. Representatives all over the world.

W. H. ST. JAMES AND LOUIE DACRE report a huge success in their one act sketch, "The Same Old Story," which was the headliner at the Academy of Music, Jersey City, last week. The play, as a laughmaker, they inform us, is one of the best entertainments given on the vaudeville stage for some time past.

HARRY Z. AUSTIN writes: "I have closed with the 'Uncle Josh Perkins' Co., after a successful season since Aug. 1. My wife and I will play vaudeville in a comedy four-hand piano act, written especially for us by Harold Sprague. We will play nothing but the best time."

## "CHANTECLER" GIVEN FOR BENEFIT.

The first regular performance of Edmond Rostand's new play, "Chantecler," was given on Feb. 7, at the Porte St. Martin Theatre, Paris, France, before a brilliant audience, which applauded every act enthusiastically. Among those present were Premier Briand and the other members of the Cabinet, and many members of the French Academy.

The few orchestra chairs in the hands of speculators were snatched up by eager buyers at from $40 to $50 each. The house had practically been sold out for a month.

The receipts derived from the first regular performance of "Chantecler" amounted to $15,600. This sum has been donated to the fund raised for the Paris flood sufferers.

JAMES VAN LEER writes that is he no longer connected with Mr. Martin, under the title, Martin and Maxmillian. He has a new partner, and they will be known as Van Leen and Barton.

**NOTES FROM JOS. W. STERN & CO.**

The Jules Levy Family, who enjoy a reputation as solo instrumentalists, report great success with Paul Lincke's intermezzo, "Amina," which is used as a cornet solo. Mrs. Levy sings the "Glow-Worm," assisted by her daughter, who plays a violin obligato to the song.

The Vincent Sisters, in character singing and dancing, are scoring with two songs, "I'm Not That Kind of a Girl" and "Gee, But Ain't America a Grand Old Place." They are also using Paul Lincke's great march, "Berlin Echoes," for their character dance.

Mae Taylor, whose specialty is singing songs of an emotional character, declares "I Wish I Had My Old Girl Back Again" to be her biggest success in this line.

Alva York, English character vocalist, is featuring "If the Wind Had Only Blown the Other Way," and getting everything out of the song possible. Miss York closes her act with this song.

**FRED NIBLO,**
The American Humorist.

THE LOUIS HALLETT CO. will now be known as the Powell & Curtiss Dramatic, Vaudeville and General Booking Agency. Grace Tieden is secretary and treasurer.

WILLISON AND STONAKER write: "We have just arrived East from a tour of twenty-two weeks on the Sullivan & Considine circuit. Our singing act was a big success. We opened at Schindler's Theatre, Chicago, and made a big hit, also at Sittner's Theatre, the week of Jan. 31."

MITCHELL AND BROWNING write: "After an engagement of twelve very pleasant weeks through the South, on the Geo. B. Greenwood circuit, we are playing the Weber circuit, and are a decided success in our act, entitled 'His Last Case,' and will shortly be seen in a new comedy act, entitled "The King Bee."

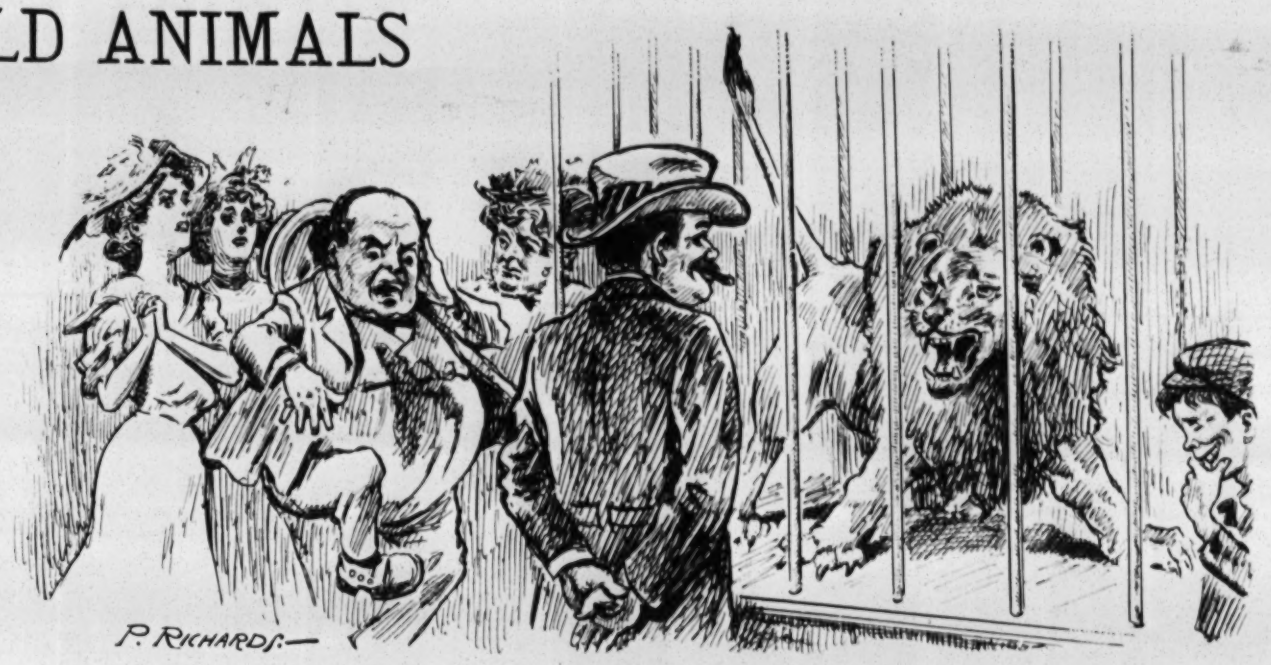
FLOYD AND RUSSELL, who played Boston week of Jan. 31, and Providence Feb. 7-12, are considering an offer for a European engagement.

**LILLIAN SHAW.**

Lillian Shaw, "The Star of 1910," is creating a furore in vaudeville this season. Miss Shaw's success has been so phenomenal that she will play return dates only for the balance of the season. Jan. 3, 1910, she opened at the Colonial Theatre, New York, and scored so strongly that Manager Percy Williams immediately retained her for a second week. Jan. 31 she appeared at Hammerstein's for the first time, and after the matinee Mr. Hammerstein put Miss Shaw's name up in big electric lights, making her the headliner for that week. Miss Shaw is original in everything she does. She was the first woman to introduce the Hebraic woman in vaudeville; also the first woman to sing Italian dialect songs. She created such successes as "Good-Bye, Fedoro," "Good-Bye, John," "Rosa Rosetta," and many more. This season she is singing her own songs, written exclusively for her by Irving Berlin. All her songs are copyrighted and protected under the new copyright law. Miss Shaw has received several tempting offers for Broadway productions for next season. The press and public are unanimous in their opinion in proclaiming Miss Shaw the best singing comedienne in America to-day.

# PITROT AMONG WILD ANIMALS

PITROT SHOWING THE WAY TO THE BIG SHOW.



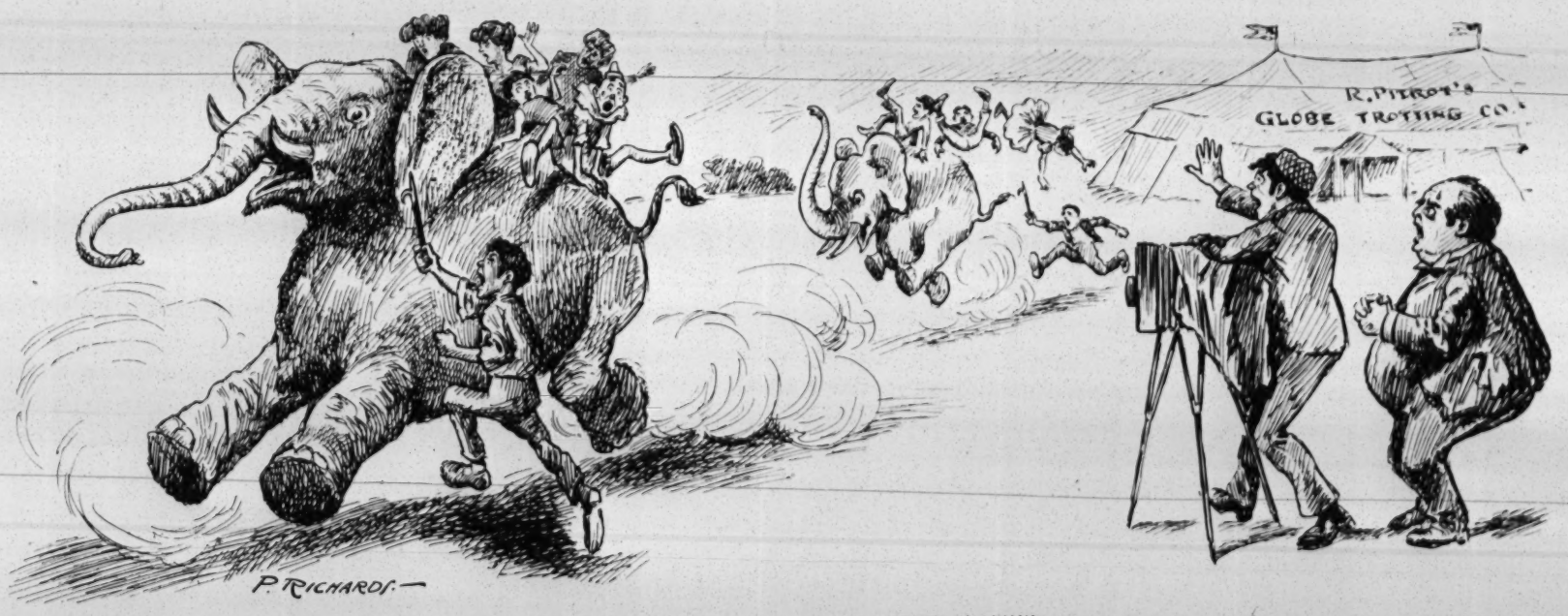

PITROT BEARDING THE LION.

While there is a good deal known in artistic circles about the many travels of the famous impresario, Richard Pitrot, which have earned him the title of "The Globe Trotter," it might still be news even to his closest acquaintances to hear something about his experiences among wild animals. His first adventure took place in Cape Town (while on his tour around the world with "Pitrot's Own Globe Trotting Co."), when he and some members of his company visited the beautiful country-seat of the uncrowned king of South Africa, Cecil Rhodes. After a most elaborate dinner, served in the open air, right under the shades of the Table Mountain, the host invited Pitrot and his other visitors to inspect the beautiful zoological garden, in the possession of which Mr. Rhodes took particular pride. When they came up to the lion cages, where six magnificent beasts were just enjoying their sun baths, our friend Pitrot ventured rather too close to one of them, who at first eyed the impresario with considerable suspicion, and then, by turning around suddenly and by forgetting his good manners entirely, got the former into a very unpleasant situation, as it took all the rest of the afternoon to get Pitrot's white duck suit into a presentable shape again.

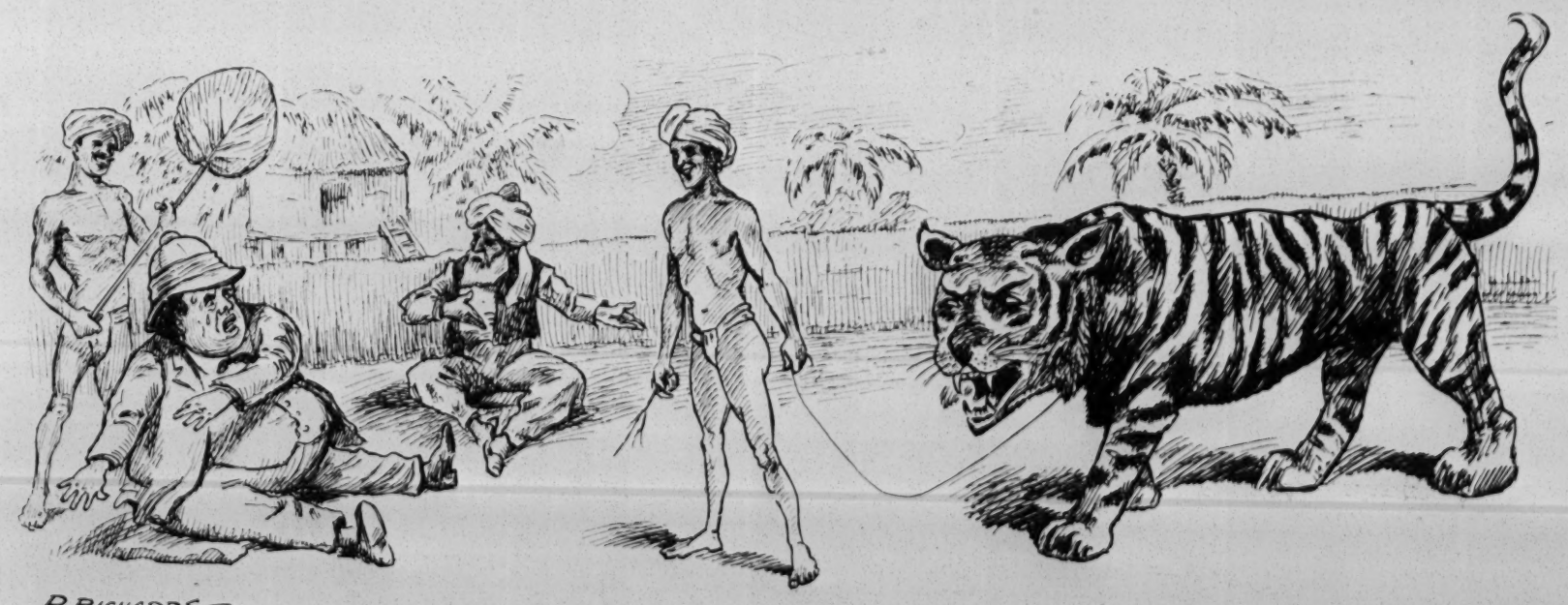
The next trying experience with wild animals happened when Mr. Pitrot intended to do some genuine "Yankee advertising," and for that purpose borrowed the elephants of the circus director, James Fillis, of Cape Town, in order to have the pictures of the entire company taken on the elephants' backs. Everything went well and the photographer was just getting ready to snap off the group when the youngest and most mischievous member of the "globe trotting company," Fred Zobedie, thought it rather amusing to climb up the back of one of the huge animals from behind. The effect was a general stampede, and a big bill for damaged plates on the part of the photographers.

While playing in Calcutta (India) with the same company, the proprietor of a native circus happened to call on Mr. Pitrot, and was so impressed with the magnificent show that he proposed to the former to amalgamate his show with "the globe trotters," and for that purpose invited Mr. Pitrot to visit his native circus, which was just playing in the outskirts of Calcutta. He took particular pride in describing the marvelous performance of his feature attraction, a big Bengal tiger. When they had driven to the native quarters they entered the arena and Pitrot seated himself on the ground, while the performance started around him. After seeing a number of acts of no particular value, a side door suddenly opened and a native entered with the feature act, an animal of tremendous size, and tied to a thin piece of cord only, which the trainer held lazily in his hand.

Friend Pitrot, seeing the beast, performed a row of flip-flaps which would have done credit to any famous acrobat, and made a home-run in record time. The native manager afterwards tried to pacify Pitrot by telling him that the tiger was as tame as an elephant, and that he had nothing to fear from the beast, but this argument had little weight with the "Globe Trotter," with his previous experience with pachyderms so fresh in his memory.




PITROT'S ELEPHANTS OBJECT TO BEING PHOTOGRAPHED.




PITROT BUCKING THE TIGER.

## THE YEAR 1910.

WRITTEN FOR THE NEW YORK CLIPPER.
BY TOOTS M'CONNELL.

I wonder what the year of 1910 will bring to pass?
Did you ever try to fathom the mysteries of the last?
By mysteries, friends, I want to say,
I mean the genius, passed away,
And "still the world goes on." They say it's 1910.

Oh, would that we could penetrate
This mysterious thing, called life;
To look into the future and avoid ill luck and strife.
But would we be the happier
If the gods to us would lend
The power to pierce the future
And know how 1910 will end?
Oh, would I had the gift to give
To all on earth the chance to live;
I can only say, to all I send
A good luck wish for 1910.

## IN THE STUYVESANT GREEN RCOM

David Belasco attended a recent sale of the costumes, furniture, bric-a-brac and personal effects of Edwin Booth, and purchased several of the great tragedian's stage accessories. Among the articles which have passed into Mr. Belasco's possession are the mace, the spear and two staffs used by Booth, in "Richard III;" the scales and knife of Shylock; the sword of Brutus, and the cape of Don Cæsar. Mr. Belasco also secured Mr. Booth's make-up box, a pair of framed play bills of the eminent actor's earlier appearances, his tobacco box, and an English bob. Mr. Belasco's relics will be placed in the beautiful new green room at the Belasco Stuyvesant Theatre, New York.

Here Mr. Booth's effects will be mounted, in company with many other mementoes and art treasures presented to Mr. Belasco by players of bygone days, whose names shine resplendent from the pages of theatrical history, or gathered together by the eminent dramatist in his travels. Among his most sacred possessions are:

A curious old dagger, at one time owned by the celebrated tragedian, Thomasso Salvini, who used the weapon in "Othello." It was presented to Mr. Belasco by the Italian actor April 26, 1886, on the occasion of the latter's appearance with Edwin Booth in New York, at the Academy of Music, and originally belonged to a Moorish chieftain at Tunis, Morocco, having been wrought by the Moor himself.

Two daggers used by the great French tragedienne, Rachel, in "Medea," and given to Mr. Belasco by Lady Meaux. The daggers at one time formed a part of Lady Meaux's celebrated private museum at Theobald, Eng.

On the occasion of her farewell appearance at the Baldwin Theatre, San Francisco, in June, 1880, Adelaide Neilson presented Mr. Belasco—at that time a mere boy directing the stage at that playhouse—with a beautiful silver-mounted dagger, which the now eminent dramatist numbers among his most treasured relics of the theatre. The Neilson memento is mounted beside that of a Spanish dagger which belonged to Charles Kean, purchased by Mr. Belasco in London.

In each corner of the case containing this formidable array are mounted silver medallions of the classic features of Lord Byron and William Shakespeare, presented by the late Sir Henry Irving, while in the bottom of the case rests an insignificant looking object bearing evidences of much usage—an object, however, which holds its place among Mr. Belasco's cherished "palmy day" relics. It is a powder puff, picked up in a dressing room by a supernumerary at the old California Theatre, San Francisco, and used by the great John McCullough.

There is also a sword which was presented to Mr. Belasco by the late Mrs. D. P. Bowers at Virginia City, Nev. This sword belonged to James McCollom, and was carried by David Belasco himself when playing Malcolm in support of Mrs. Bowers.

## HIS LINES

The Shakespeare Club, of New Orleans, used to give amateur theatrical performances that were distinguished for the local prominence of the actors. Once a social celebrity, with a gorgeous costume, as one of the lords in waiting, had only four words to say: "The queen has swooned." As he stepped forward his friends applauded vociferously. Bowing his thanks, he faced the king and said in a very high-pitched voice, "The swoon has queened."

There was a roar of laughter; but he waited patiently, and made another attempt: "The sween has cooned."

Again the walls trembled and the stage manager said, in a voice which could be heard all over the house, "Come off, you doggoned fool."

But the ambitious amateur refused to surrender, and in a rasping falsetto, as he was assisted off the stage, he screamed, "The coon has sweened."—*Success.*

# H. W. AND SIM. WILLIAMS'

## FAMOUS IMPERIALS

JOHN DOVE

HARRY L. COOPER

SIM WILLIAMS
MANAGER

TOM MERRICK

IRISH AMERICAN TRIO

JAMES (I GOT YOU) FAGAN

CORINNE DE FOREST

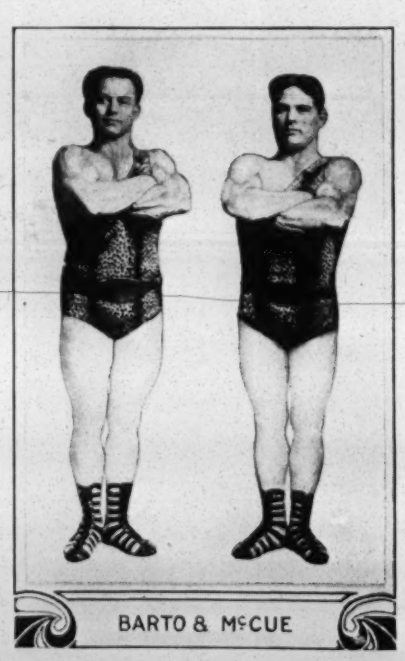
CLARA RAYMOND

GEORGE THURSTON

VIOLET HILSON

### SELBINI AND GROVINI

Are just finishing the second season on the Sullivan & Considine circuit, and have played every good house in the U. S. A. They have two acts—one for small time, and another one for big time. Their permanent address is 1675 Seventy-second Street, Homewood, Brooklyn, N. Y.


BARTO & McCUE

Two young men, who are wonderful equilibrists and hand balancers, and introduce many original and difficult feats of strength and the very latest in the way of sensational acrobatics. Their act is different from anything in the athletic line, and the best exhibition of physical culture yet presented by two of the most perfect specimens of symmetrical muscular development. They are one of the big features on the Inter-State circuit. Agent, Fred Zobedie.

### VESTA GILBERT.

Vesta Gilbert (Mrs. Eugene Meranger), "The Original Yankee Doodle Girl," America's clever singing and dancing comedienne and character change artist, made her first appearance in Chicago when four months old, in Mortimer & Wood's comedy, "Who Owns the Baby?" and has been on the stage ever since. She played the child part in Dick Gorman's "Conrad; or, The Hand of a Friend," Co., being known as Little Peek-a-Boo Fostell. When a child she had a beautiful contralto voice, and was a great favorite, singing the refrains from the audience, with her mother, Florence Emmett, and since then has been in vaudeville and different companies, doing a singing, dancing and character change specialty, and as Fostell, Emmett and Gilbert. Lately, she was one of the features with the Keystone Dramatic Co., and at present is on the Canadian circuit. On May 17, 1908, she was married to Eugene Meranger, at the Tremont Temple, Boston, Mass.

VESTA GILBERT

### IMHOF, CONN AND CORINNE.

Roger Imhof, Hugh L. Conn and Suzanne Corinne, are presenting their "Doings of Doctor Louder," with C. B. Arnold's Fads and Follies Co., this season. This, the tenth season of the act, will be the farewell tour, they having decided to replace it next season with a sequel act, entitled "Surgeon Louder, U. S. A." Alf. T. Wilton represents the trio in vaudeville. Aside from the specialty, Mr. Conn and Miss Corinne are playing principal parts in the production, which was written and staged by Roger Imhof.

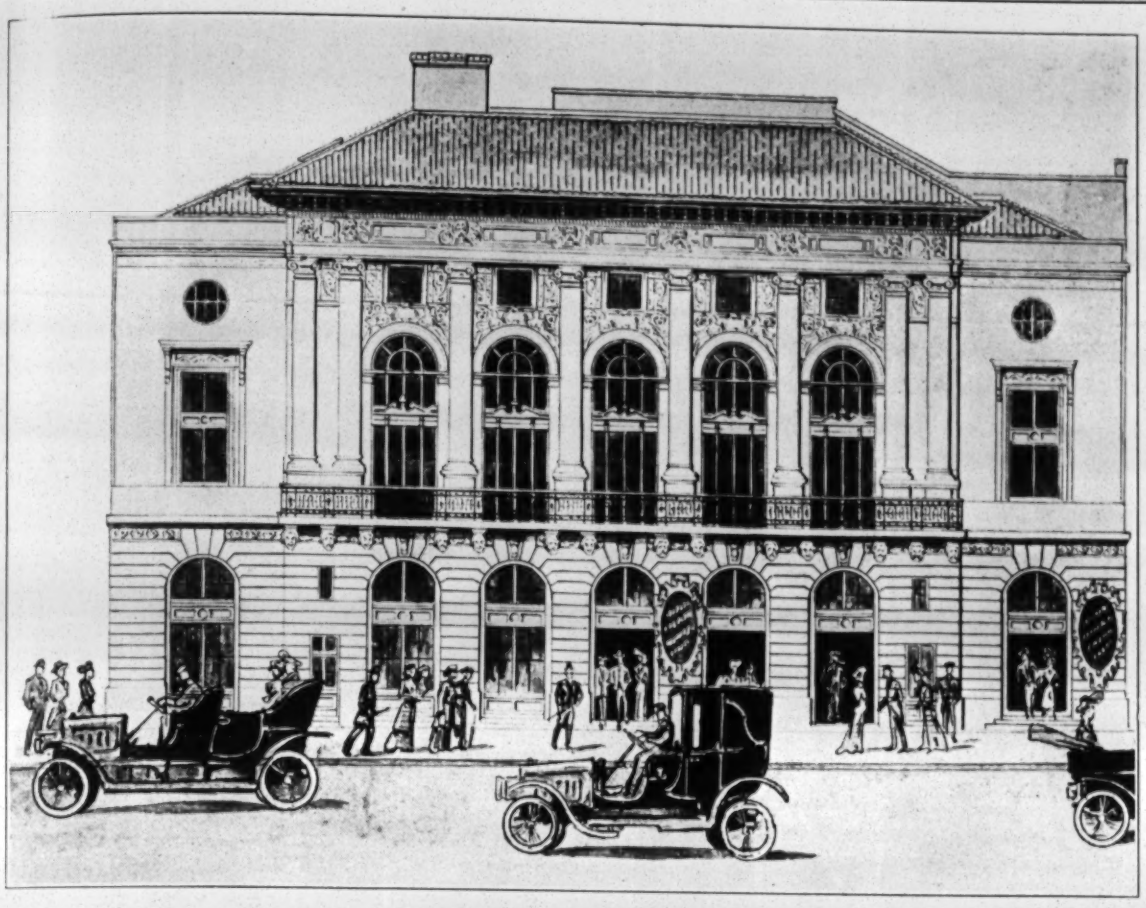
### THE THREE LUCIFERS.

Emilie Lee——William——Louise.

Have visited both hemispheres, embracing all six continents, introducing a variety of specialties in circus and vaudeville. They produced their present effort as a combined singing, dancing and athletic comedy trio for the first time about fourteen months ago, and have rapidly progressed to the point of being complimented by managers and press wherever appearing, as a real up-to-date feature for advancing vaudeville. They are featuring Emilie Lea Lucifer, the premier of all acrobatic novelty dancers.

EMILIE LEE WILLIAM LOUISE

THE THREE LUCIFERS



GLOBE THEATRE, NEW YORK.

**THE GLOBE THEATRE, NEW YORK.**

Chas. B. Dillingham's new house is situated at Broadway and Forty-sixth Street, and is one of the prettiest in the city, and one of the most comfortable. From every seat in the house a good view of the stage can be had, and it is safe to say that in the seating arrangement no theatre in the city equals it. The pitch of the orchestra floor becomes more decided the further it gets from the stage, with the result that any one sitting in this part of the house can easily see over the heads of those in front. The theatre is copied after the original Globe Theatre at Bankside, London, and has been built after the Italian Renaissance style of the sixteenth century. The color scheme combines old gold, blue and ivory, while the hangings are of rose du Barry. The opening attraction, Jan. 10, was "The Old Town," starring Montgomery and Stone.

COMEDY THEATRE, NEW YORK.

**THE COMEDY THEATRE.**

This house was opened by the Shubert Brothers Sept. 6, 1909, and is under the management of Walter N. Lawrence. It is decorated in light colors, and there is good taste and refinement shown in the color scheme, and good sense disclosed in the seating arrangements. Walker Whiteside, in Israel Zangwill's new four act play, "The Melting Pot," was the initial attraction. The house is situated on West Forty-first Street, near Sixth Avenue.

5 A'S BASEBALL TEAM, 1888.

**THE FIVE A'S BASEBALL CLUB.**

In the late eighties the Five A's stood for "The Actors Amateur Athletic Association of America," an organization which included among its enthusiastic members the leading lights of the profession. In 1888 the above pictured aggregation met and defeated a nine picked from the New York Baseball Reporters at New York. The actors' team included: "Old Horse" Bill Hoey, Digby Bell, Lew Dockstader, Marshal P. Wilder, De Wolf Hopper, Nick Engel, Gus Heckler, Francis Wilson, Richard Golden, James T. Powers, Harry Clark and Pete Dailey.

**CURRAN AND MILTON.**

Since leaving the dramatic stage four years ago for vaudeville, have been presenting with tremendous success their comedy sketch, "Jimmie's Girl." Both managers and agents agree that it is not only one of the biggest laughing hits before the public to-day, but an artistic success as well. Their excellent portrayal of two children, a city girl and a country boy, show their early training in the legitimate field. Their act is one of the few that pleases both old and young alike.

**AD. NEWBERGER'S STARS.**

Ad. Newberger's unique attractions are Felix and Caire, who are presenting the new comedy skit, "The Runaway Kids," introducing their remarkable impersonations of celebrities, and "Juliet?" justly known as the Queen of Mimics. Both acts are making a tremendous hit on the Morris circuit. Mr. Newberger, who has a standing offer for Europe for both of the acts, prefers to keep them in this country, where they are in demand. He has become famous as a producer of novel vaudeville acts, and will shortly spring another surprise which he now has in rehearsal. He is not only a producer, but has the faculty of teaching his finds, intricacies of the profession, such as singing, acting and especially dancing. He has established a school where he is busy all day training our future stars. An act bearing his trade-mark spells "Success."

This popular family of vaudeville entertainers are continuing on their successful career, and their well liked act seems to have gained even greater prestige since little Buster, who is a born comedian, attained the age of sixteen, and is now a real "man among men" in the profession. His father, "Joe," is one of the best fellows on and off the stage, and his friends are legion. It is perfectly safe to predict that Buster will attain a prominent position among eminent comedians of the stage. The Keaton Family, it was announced, would assume important roles in "Dick Whittington," but Joe Keaton, after much deliberation, decided that it would not be good policy to cancel important vaudeville bookings in order to accept the engagement, so the Keatons will continue to amuse the patrons of the theatres affiliated with the United Booking Offices.

**HARRY McAVOY,**

The well known Irish comedian, has been for five years with Frank B. Carr's Thoroughbreds. At present he is principal comedian with The Brigadiers, playing opposite to Dick Brown. He is famous for his impersonation of the "Union Man."

## CLOSING DAY.

BY ALFRED PETRIE OLIFAN.

When the Circus Season is over
And the band plays "Home, Sweet Home,"
You grasp each other's hand and say good-bye,
You have trouped so long together
In the toughest kind of weather
That it is seldom you will part without a sigh.

Some have Mothers, Wives and Sweethearts
Who await their coming Home,
So naturally they are anxious to depart,
Yet there's something comes a-stealing
In the form of a sad feeling,
Which often makes you feel quite sad at heart.

There are others with a Circus
Who have no place to go,
And no loved ones at home for them to sigh,
But each one is a friend and will stick until the end
And you really hate to have to say good-bye.

There are also lots of pleasure
That you have while with a show,
Although you risk your life from day to day,
And you never know the sorrow
That may fall to you to-morrow,
Yet you rather hate to see the Closing Day.

Throughout a Circus Season
You are always "on the go."
And the life is very hard, some people say,
But there always is a reason
Why you are looking for next Season
So after all we like to see the opening day.

**W. S. CAMPBELL, ROSE SYDELL, JOHNNIE WEBER AND GRACE GRAHAM**

Are prominent members of the Rose Sydell Company. Miss Sydell's equipment of costumes and jewelry is growing each year in splendor, and Messrs. Campbell and Weber hold up the comedy end.

Louis A. Hanvey and Agnes Baylies, who bill themselves "singers who can sing," a rightly named, for they are often spoken of as America's greatest singers; their voi blend beautifully. Louis Hanvey is a funny comedian, and is one of our best ballad singe He is known all over the world as the "big boy with the little drum," of which he is t originator, using a Monarch drum made especially for him by Lyon & Healy, of Chica Agnes Baylies has a voice seldom heard outside the Metropolitan Opera House. She sin her high notes with perfect ease without facial contortion, and it is also a pleasure to wat her as she sings. This act has been together only one year, but has advanced with ra strides. It is no wonder that they are always working, for they are both finished artists.

**PAUL CONCHAS.**

Paul Conchas, the famous heavyweight manipulator, and his devoted assistant, on their second tour of the world, are reaching South Africa, where the remainder of the animal kingdom, left over after ex-President Roosevelt's gating-gun expedition, has congregated to welcome the harmless king of cannon balls.

PRINCIPALS OF HARRY MONTAGUE'S

# FASHION PLATES

PLAYING THE EMPIRE CIRCUIT

LEW DUNBAR

LILLIAN KEELEY

HARRY MONTAGUE
PLAYWRIGHT AND PLAYER.

CAROLINE DUNCAN

ELSA LESLIE

HARRY CHAPMAN

CHAS. H. JOHNSON

AUTHOR OF

MY UNCLE
GIRLS IN GIRL-LAND
A MIDNIGHT SPREE
MISS CLOVER
THE BASHFUL VENUS
THE MORMONS
AN OCEAN VOYAGE
ZELINDA'S SEMINARY
SCULPTOR'S DILEMMA
THE FEMALE BEAUTY
MRS. DOOLEY'S BOARDERS
JINGO'S DAUGHTER
FOUR MARRIED MEN
MABEL'S DREAM
BELLE OF SAN FRANCISCO
ETC. ETC.

LOUIS OLWELL

DOROTHY VERNON

CLARKE AND TURNER

THE DE MUTHS

## AN OLD ADVERTISEMENT

And one which furnishes a record of the vaudeville agents doing business at the time, is the one inserted by Hornmann, and reproduced below, from a copy of THE CLIPPER published in 1897. Thirty-four agents are listed. Several of them have died since, some of them have become managers, some are agents still, some are out of the business entirely.

Twenty-five years ago there was one vaudeville agent—Richard Fitzgerald.

Mr. Hornmann wrote to THE CLIPPER recently, inquiring how much an ad. would cost, giving the names of all the agents that are licensed to do business to-day. Several columns is a fair estimate of the space that would be required.

**WANTED**

NEW YORK VAUDEVILLE AGENTS

| | | |
|---|---|---|
| Wilson | & Smith, | 853 B'dway |
| James | Armstrong, | 10 Union Sq. |
| Geo. | Liman, | 104 E. 14 St. |
| Stoessel | & Boom, | 10 E. 14 St. |
| Hurtig | & Seamon, | 45 W. 29 St. |
| Walter | Plimmer, | Lincoln Bld'g. |
| Jos. F. | Vion, | 42 W. 30 St. |
| H. | Brunelle, | 2 Union Sq. |
| Lowel | Mason, | St. James |
| Ad. | Carlisle, | 103 E. 14 St. |
| Felix | Reich, | 1193 B'way |
| John | J. Iris, | 30 W. 29 St. |
| Chas. | Sasse, | 103 E. 14 St. |
| R. D. | Girard, | St. James Bldg. |
| C. A. | Wilson, | 2 Union Sq. |
| Ward | Bingly, | 8 Union Sq. |
| | Packard, | 1358 B'dway |
| | Peas, | 1368 B'dway |
| Geo. | Hemple, | 1358 B'dway |
| Ferree | & La Croix, | B'way & 38 St. |
| J. Alex | Brown, | 1368 B'dway |
| Dr. | Breed, | Lincoln Bldg. |
| H. Felber | care Keith's | Theatre, U. S. |
| Robert | Grau, | 66 W. 53 St. |
| | Nugent, | 1293 B'dway |
| Leopold | Fuenkenstein, | 16 W. 27 St. |
| Emil | Schaffer, | 105 E. 14 St. |
| A. | Ebogen, | 148 E. 14 St. |
| Morton | & Kraus, | 114 Third Ave. |
| Harry | Yeager, | 14 W. 27 St. |
| W. L. | Lykens, | Mirror Bldg. |
| Richard | Warner, | Stur'v'nt H. |
| Chas. | Herman, | 149 E. 15 St. |
| and Mrs | Meyerhoff, | 59 Third Ave. |

HORNMANN COMEDY MAGICIAN

HORNMANN COMEDY MAGICIAN

TO CALL AT PROCTOR'S 23d ST. THEATRE this week and see Hornmann, the Comedy Magician, on at 3 and 9.

CARL HANLEY & CO.

**THE CARL HANLEY COMPANY.**
**(Under the management of Richard Pitrot.)**

Mr. Carl Hanley, well remembered in this country from his past success, under the firm Margaerite and Hanley, of which act he was the founder, has now returned to the United ates with a new and still superior combination act, entitled "An Unexpected Caller."

GRACIE EMMETT

This is the tenth successful season of America's favorite Irish comedienne, Gracie Emmett, in her laughing success, "Mrs. Murphy's Second Husband," under the management of Pat Casey.

This sextette of stylish steppers, including Miss Estelle and Adelaide Lovenberg, Evelyn Ramsey, Purcella and Orbin, and Charles Connor, have appeared for three years in the leading vaudeville houses; have just concluded a successful engagement on the Orpheum circuit, and are now playing United Time. The act is under the personal direction of Charles Lovenberg.

The Five Brown Brothers' musical act is a feature with the Broadway Gaiety Girls Co. (Western wheel). They have been re-engaged for next season for the same company. This act has received praises from the press and public over the Empire circuit.

*(Photo by Al. Fostell.)*

**MONUMENT**
OF
**STEPHEN COLLINS FOSTER,**
**In Highland Park, Pittsburg, Pa.**

He was one of America's greatest song writers—the only song writer to whom a monument was ever erected. Born 1826, died 1864. Author of "Old Black Joe," "Old Uncle Ned," "Old Folks at Home," "My Old Kentucky Home," "We Are Coming, Father Abraham," "Suwanee River," "The Old Oaken Bucket," "Massa's in the Cold, Cold Ground" and hundreds of others, from which millions of dollars have been made.

When he was only sixteen he published the song, "Open Thy Lattice, Love." Returning to Pittsburg, after a few years in Cincinnati, he fell in with a musical club, and one night sang a song of his own composition—"Louisiana Belle"—for the entertainment of the club members. Its success in the clubroom was so great that the author next produced some of the songs he had composed while in Cincinnati, among them "Uncle Ned" and "O, Susanna."

These were communicated by word of mouth throughout the city, and became general favorites. Encouraged by the measure of local success, he published "Uncle Ned" in 1847, but received nothing for it. "O, Susanna" was published soon afterward, and for it the author was paid $100. He died in want.

**CHAS. HOWARD AND IDA EMERSON,**
Leading Comedian and Producer, Prima Donna,
Of the Follies of New York and Paris Co.

Ida Emerson, prima donna with the Follies of New York and Paris Co. (Eastern wheel), is one of the best known leading women in burlesque to-day. Miss Emerson was recently married to Harry Hills, of the Ginger Girls Co. She has been associated with Chas. Howard for the past five seasons, and has installed herself one of the best favorites on the Eastern wheel.

Chas. Howard, principal comedian of Follies of New York and Paris (Eastern wheel), needs no introduction to the theatregoing public. The present vehicle in which he is starring was the one accepted by the Columbia Amusement Co. to open their new Broadway theatre, New York, and was endorsed by the press and public as one of the successes of the season, equal to any Broadway production. Mr. Howard is considered one of the best and quaintest comedians on the American stage to-day, and his success in burlesque for the past two season has been unparalleled.

Flo Zellar, leading woman with the Jolly Girls Co. (Western wheel), has received good notices from the press in different cities on her meritorious work. Miss Zellar was with "McFadden's Flats," Vanity Fair and Gay New York, in the Eastern wheel, for the previous three years.

**BELLE WILTON, AS VENUS DE MILO,**
**With Miner & Marion's Jardin de Paris Girls Co.**

**EDITH TALBOT.**

This little lady is a graduate into vaudeville from the legitimate. She was for several seasons with Mrs. Fiske in many productions, also with Mr. Couldock, in "The Bonnie Brier Bush." She also starred in "A Barrel of Money," "A Ragged Princess," and in vaudeville in "Her Little Game." She but recently attempted doing a single, and was successful from the start. She is one of the few women who can tell a story as well as a man. She tells French, German, Irish and Italian stories, also singing in those languages. Miss Talbot has a bright future in vaudeville, as she is clever, young and pretty.

**GEORGINE BRANDON.**

Georgine Brandon is in vaudeville this season, playing in "The Real Widow Brown." Miss Brandon has been long and favorably known in burlesque, drama and later in vaudeville.

# VAUDEVILLE IN THE WEST.

WRITTEN FOR THE CLIPPER BY

**JOHN W. CONSIDINE.**

If you are to look to New York City—and you are—for the standard of Eastern vaudeville, you may as properly look to the City of Seattle, in Washington, for the standard of vaudeville in the West. By East and West I mean "far East" and "far West," the Atlantic seaboard and two tiers of States; the Pacific seaboard and its tiers of States.

This is true because all that Seattle has of vaudeville San Francisco has, and so also have Los Angeles, Oakland, Salt Lake, Ogden, Butte, Denver, and other coastal and intermountain cities. Seattle has all that these others have, but they have no more. All that the Sullivan-Considine circuit shows to San Francisco, or, for that matter, Chicago, it shows to Seattle and to every other of its Western houses, and this is so of every other vaudeville circuit represented in the West, including the Orpheum.

I know that the East knows little of Western vaudeville standards. I have found few men in the business in New York City who have any clear idea of the demands of Western audiences, or of the "class" which we, as producers, are required to provide that this demand may be supplied. Even in a city as far West as is Chicago there are few who realize the tremendous distance over which vaudeville has progressed West of the Rockies, the splendid education along this line of Western audiences, or who can even approximate the stupendous sums invested in vaudeville ventures, and the further sums invested every week in every year in providing the West with what it has come to demand.

In this connection I may, without boasting, lay claim to a fair knowledge of the vaudeville business in both the East and the West, and, secure in this knowledge, I dare to say that the average weekly payroll in any house on the Sullivan-Considine circuit would give the "man behind" the average fifty and seventy-five cent vaudeville houses in the East heart disease, yet the fixed Sullivan-Consdine price is ten, twenty and thirty cents.

Again taking Seattle as the Western standard, our Majestic Theatre there stands as an initial investment for construction only of $350,000. It is one of the handsomest and most modern playhouses, of whatever kind, West of the Missouri River. It is the type for the other theatres going up in various other cities on our circuit; for instance, the Empress, in Milwaukee; the Empress, in Cincinnati; the Empress Theatre which is shortly to go up in Kansas City, and our theatres which are shortly to go under construction in San Francisco, Oakland, Chicago and elsewhere.

Add to this cost of theatre construction, the cost of central theatre sites in such cities as I have named, and you may draw some idea of the sum of money it is costing to serve the West with seventy-five cent vaudeville at ten, twenty and thirty cents.

Yet that is what is being done and done at a profit. A larger profit could be made if the West would stand for it, but it won't. The Western audience is fastidious in its fancy and authoritative in its knowledge of the game. The average Majestic habitue in the West can come very close to going down the line with the house manager on the cost of every act on the weekly bills, and he can spot a "filler" before the act is out of the dressing room on the opening day. There is no room and less money for the "theaterette" that offers "a dance, an illustrated song and a moving picture" for a dime, a nickel or a postage stamp.

The West simply will not stand for cheap shows, and as the best evidence at hand of this fact I will mention here the headliners of our bills during the last several weeks. These names are "standard" in the show world, and any qualified showman will recognize at a glance the "class" that is required to make good in the West with a ten, twenty and thirty cent audience.

Here is a partial list: Nord, "The Diving Venus" (week of Jan. 3); Joe Boganny and his "Lunatic Bakers" (week of Dec. 27), Belmore and Lee, the Romany Opera Company, the Baltus Four, Sydney Deane and company, Aber's Polar Bears, the Kitabanzai Troupe, the Godlewsky Troupe, Brothers Damm, the Ernest Pantzer Troupe, and a lot of others of equal class and standing. Bessie Valdere and her six pony cyclists appeared on the same bill with Nord.

I do not wish it understood from this that the headliner makes the bill. Absolutely no chance. If the remainder of the bill does not rise to the standard of the headline act, it would almost be better to close for the rest of the week, for both audience and press accept the fact as a personal affront and, while generous in praise when it is due, they are as hard as nails in their intolerance when quality is lacking or absent.

As further evidence of the price of getting past in the West with low priced vaudeville, it might not be out of place to mention the fact that we now have, at various houses on the Sullivan-Considine circuit, such acts as the Three Keltons, Crimmins and Gore, Anna Eva Fay, Mr. and Mrs. Gardner Crane, Butler and Bassett, Fagan and Byron, Colby and May, the Montrose Troupe, the Musical Craigs, Five Merry McGregors, Dolan and Lenharr, Selbini and Grovini, Vera de Bassini, Hickey's Circus, Bothwell Browne and company, George H. Wood and Leon Rogee. These, with such as Mabel McKinley, Frank Rogers and Buck McKee, Tom and Edith Almond, the Eddy Family, Henri French, Matt Keefe, Bert Levy, "Little Dipp," Schrode and Mulvey, Gleason and Coolehan, the Marco Twins, Frank Coombs and Muriel Stone, and, as a matter of fact, with scores of acts of this class, will give a fair idea of where we have to seek and how far financially we have to go that we may provide the West with what it demands, and what it has coming to it, in the way of low priced vaudeville.

The most casual glance at the names I have here given will reveal many a name well known to Orpheum, William Morris, Keith & Proctor and Percy Williams houses. It shows also many an act imported by ourselves direct from Europe, as well as acts of European importation by other circuits.

It is, in a manner of speaking, an imposing list: fairly a staggering list, but it is the route we have to go because the West makes us, and it makes us do it for—"ten, twenty and thirty cents.

## JANAUSCHEK'S ENGLISH.

WRITTEN FOR THE NEW YORK "CLIPPER."
BY JOHN CREAHAN.

When the late J. E. Kingsley was proprietor and manager of the Continental Hotel, Philadelphia, his more than famous hostelry was the favorite resort for star actors, actresses, opera singers and noted professional people in general. The late Mme. Janauschek was no exception to the rule. When playing in Philadelphia she always stopped at the Continental Hotel. As her career on the American stage—for a foreign artist—was as long as it was honorable and distinguished, her visits to Philadelphia were with all the regularity of the theatrical season.

During the first year or two in this country, Mme. Janauschek played in her native tongue—the German. She decided, however, to learn the English language, and pursue her profession in America in that language. She retired from the stage for two years, with the object and determination of mastering one of the most difficult of languages known to the world of to-day, but notably so to foreigners.

At the end of two years Janauschek, as she was best known, made her re-appearance before the American public, in a series of classical plays, and in the English language, with such success that had she, like so many other famous artists, not "lagged superfluously on the stage," she might have died a very rich woman, instead of being obliged to die in one of the actors' homes, as was actually the case. "'Tis true, 'tis pity, and pity 'tis, 'tis true."

The manner in which this great woman mastered the English language in the brief period of two years, commanded even more attention and admiration from the press of the country than did her ability as an actress. It is true that there was a marked reminder of the fact that she was a foreigner, but so distinct and clear was her pronunciation of every word she uttered that none but the most captious could have taken her for a foreigner.

There is a vast difference, however, in the English language of foreign actors as it is spoken by them on the public stage, compared with their conversation in the same tongue when not before the footlights. Mme. Janauschek, with all of her queen-like dignity, whether on or off the stage, was no exception to the rule. The imperative laws of the stage, which are held over the heads of all like a rod of iron, or were in the days of which I write, were not applicable to the actor when not before the public, and happily so, if only as a relief for the poor foreign actor, in grappling with a language which so frequently mystifies the native born.

During her residence at the Continental Hotel, Philadelphia, when playing in that city, Janauschek became on friendly terms with the housekeeper—Mrs. Walsh—who was a very bright, well read and cultured woman. On one occasion the great actress invited Mrs. Walsh to the Walnut Street Theatre, where she was then playing. "To-morrow night," said Janauschek, "I am to play Lady Dedlock, in 'Bleak House.' I want you to see it, and then tell me how you like it." Janauschek gave her private waiter tickets to be delivered to Mrs. Walsh for that night, but the tickets were not delivered, and were either disposed of or used by the waiter; probably the former, as I doubt if colored people were then admitted to that part of the theatre where the tickets called for.

The next morning Janauschek sent for the housekeeper, and after the usual courtesies she asked her how she liked the performance of "last night." Mrs. Walsh was naturally rather confused and mystified, and at a loss as to what she should say. Being a woman who could not resort to deception, the actress was not slow in coming to her relief. "I see it all," said Janauschek, as she struck the bell on her table—as if the hotel was on fire. The unfortunate waiter was not slow in responding, when he confronted the two women.

With a cloud on her face, darker than the skin of the African who stood trembling before her, she dismissed him by the point of her index finger from her arm's length, exclaiming as she did so, in tones as violent as they were tragic, "You shall never wait on me again no more forever!"

## "THE CLIPPER'S ALL RIGHT."

BY OTTIE E. COLBURN.

We called the doctor in to-day
To look the "Clipper" over;
He found the "old boy" growing fine,
And "Clip" a distant rover.
He found his "circulation" good,
In spite of competition;
So we are pleased to tell his friends—
He's in extra "good condition."

**GRAVE OF JOSEPH JEFFERSON,**

Father of Joseph Jefferson, of Rip Van Winkle fame, died in 1832. Buried in the old Harrisburg, Pa., Cemetery.

*(Photo by Al. Fostelle.)*

**STELLA MAYHEW**

Is a feature in "The Jolly Bachelors" Co., as the colored show girl.

**TOM EDWARDS.**

Tom Edwards, the famous English ventriloquist, was arrested on the evening of Jan. 23 outside Hammerstein's Theatre, New York, when he was surrounded by an angry mob of people who thought he had a baby concealed in a dress suit case. He was charged at the Night Court and released on payment of a small fine. *The Boston Journal* said on his opening at Keith's on Sept. 27 last: "He gives the most remarkable exhibition of ventriloquism that has ever been seen on this side of the water." In addition to Mr. Edwards' unusual skill as a ventriloquist, his ability as a comedian assists wonderfully in making up an act that is remarkable for its originality and power as a laughter-maker. Mr. Edwards has appeared before royalty, and possesses a reputation as a drawing room entertainer second to none. He is well known as a headliner in the West End London halls, and is at present playing the United time throughout the United States with great success.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—OF—
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JAS. S. EDWARDS.....Stage Manager
MONDAY, APRIL 3RD, 1876,
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Overture, Prof. Julius Reinhardt and Orchestra
To commence with the Laughable Sketch,
HE CARRIES A RAZOR
He Carries a Razor.....J. W. McAndrews
Manager.....Wilbur Blake
Tragedian.....J. S. Edwards
Matilda Herring.....Miss Katie Edwards
MISS CARRIE DUNCAN
In a Pleasing Selection of Serio-Comic Songs.
THE HENRI FAMILY
Flora, Charles and Little Tommy, in their
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MR. HARRY CLARKE
The "Irish" Hildebrandt Montrose.
QUILTER AND GOLDRICH
In their Original Songs and Dances, including
"Oh, Peter, You're in Luck This Morning."
MISS LILLIE HALL
In a Portfolio of Serio-Comic Ballads.
Re-engagement of
BOBBY NEWCOMB
In his own Original Songs and Dances.
Billy Gray's Original Sketch, entitled
STREET SCENES IN WASHINGTON!
Bolivar Brush, a Bootblack.....Billy Gray
Policeman Beat.....J. S. Edwards
Farmer Hayseed.....Wilbur Blake
SAM DEVERE
Will appear in a selection of his Original
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THE WATERMELON MAN
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TONY PASTOR
In his Musical, Comical and Nonsensical
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HARRY AND LIZZIE BRAHAM
In a new Musical Sketch, "Flora and Robin."
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GETTING READY FOR THE CENTENNIAL
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Just what hundreds of singers have been looking for. An original Waltz Song with a pretty story and a tune that you cannot forget.

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I Wish I Had My Old Girl Back Again - - ★
If I Had a Thousand Lives to Live - - - ★
If the Wind Had Only Blown the Other Way ★
My Way to Heaven Is Thro' Your Love, Sweetheart ★
I Have No Other Sweetheart But You - - ★
Down at the Huskin' Bee. ★ Teasin' Rag ★

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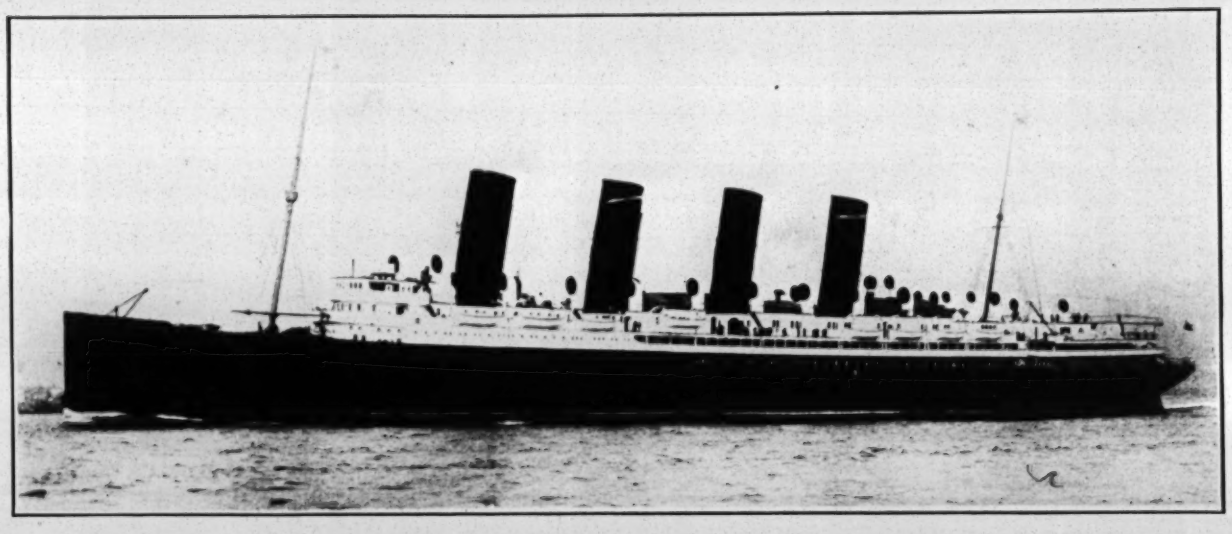

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